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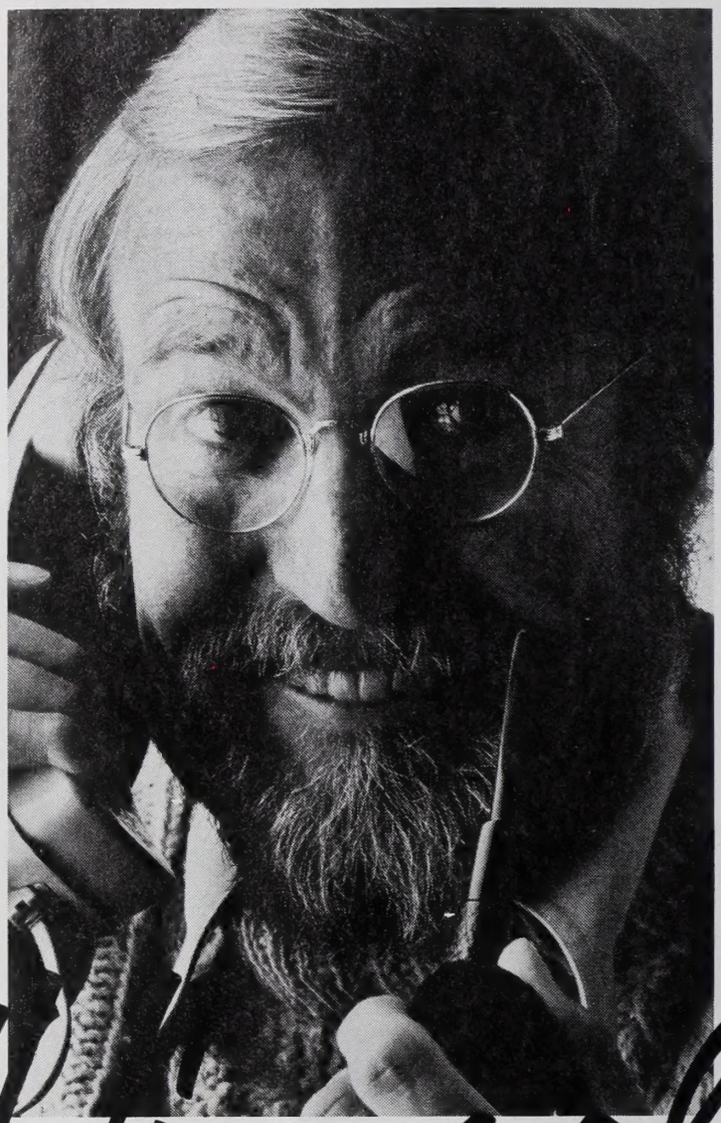
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HOUSE & GARDEN

JULY 1981

Incorporating LIVING for young homemakers

VOL. 153. No. 7

ON THE COVER



Corner of a Southern California garden, surrounded by pots of cinerarias, azaleas, impatiens, bird-of-paradise—the year-round retreat for writers Barney and Jody Jacobs Leason. Photograph by Charles White.

DECORATING
ARCHITECTURE
BUILDING

11 Ingenious Ideas: Putting Wasted Space to Work
60 Their Own Private Garden of Eden
66 The Priceless Luxury of the Simple Life. *By Martin Filler*
74 Porches Will Never Be the Same
78 What the Pros Know—Careful Planning = Carefree Days
82 The Simplest Solution Works the Best
94 Solar Simplified—Served By the Sun
98 Solar Simplified—Shaped to Cool
102 Easy, Offhand Charm in Style Again

TRAVEL

38 Going Places, Finding Things *Edited by Nancy Richardson*

ANTIQUES

52 Antiques: Questions & Answers *By Louise Ade Boger*

FEATURES

16 Upfront. *By Elaine Louie*
36 Country Notebook. *By Dee Hardie*
55 It's Summer—Indulge Yourself *(Editorial)*
56 Summer Is . . .
76 The Madness of Summer *By Anatole Broyard*
88 Giverny: Inspiration for a Great Eye *By Barbara Rose*
92 Nature Becomes Art *By Nancy Richardson*

WINE & FOOD

110 Meal in Minutes
111 Fresh and Easy Party Plans
113 What Makes This Wine Taste So Good? *By Penelope Wisner*
114 Summer Party Food—A Taste of Provence
118 Good Spirits: Inspired Pairings *By Doris Tobias*

BEAUTY & HEALTH

26 Looking Good, Feeling Fit: Gymnastics—Fitness that's Fun for Everyone. *By Suzanne Murphy*
42 Your Family's Health: Second Opinions *By Gael MacDonald Wood*

GARDENING & HOUSE PLANTS

48 Plants Around the House: Grow Your Own Summer Salad Indoors *By Richard Langer*
86 Giverny: Monet's Glorious Garden
150 The Garden Page: Art Began in the Garden. *By James Fanning*

READER S SERVICE

46 Dear H&G. *By Margaret Morse*
128 Building Facts
130 Inside Story: How-tos from Our Decorating Pages
137 Shopping Information
138 Shopping Around with Audrey Nichols
154 Best in Booklets

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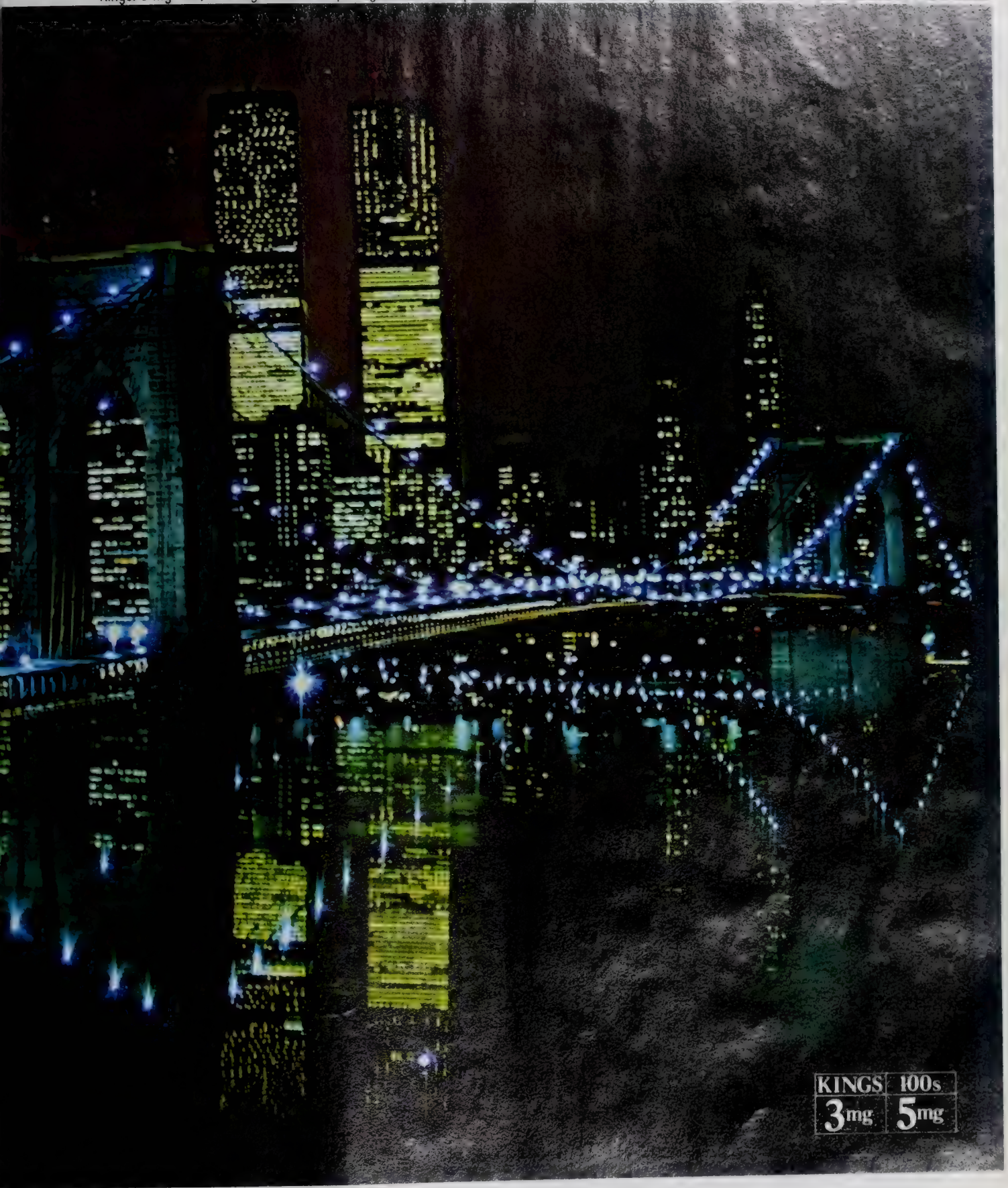
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■ HAPPY LANDING

A stairway landing is a fabulous focal place for an armoire: Line it with flower-sprigged fabric, fill it with linens, coats, or out-of-season clothes. And tuck in lots of lavender sachets—a hidden scent surprise as people pass.
● Does the landing have a sunny window? Take advantage of it! Add a living floral border—flats of marigolds or terra-cotta pots of cuttings you've rooted, like hardy geraniums. ● Is it *semi*-sunny? Brighten it up with flats of pink or white impatiens.

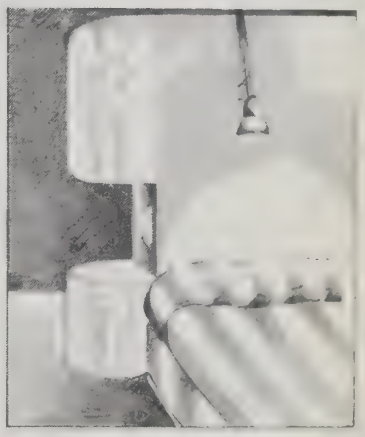
■ UPPER WARM-UP

Shopping for a microwave? Consider one you can hang in the standard "leftover" space between the range and short overhead cabinets: Called the "Spacemaker" microwave oven, made by General Electric, it has both a work light and (to help vent rangetop odors) a fan built into its underside.

■ RETHINKING THE BED

Liberate bedroom wall space—for the desk or sewing table you've always wanted, or for extra closets or dressers. Center the bed in front of a well-dressed window—it makes a pretty backdrop. Cover the headboard in a fabric that coordinates with the curtains. From interior designer Maggie Taylor.

● To create a dressing room within a bedroom, consider a custom design idea from Noel Jeffrey: A freestanding bed with a two-faced headboard—on the bed side, the headboard has storage cubbyholes; the back side acts as the "wall" of the dressing room and is equipped with clothes cabinets, a drop-down desk.



■ DOWN UNDER

You've seen platform beds with drawers built into their bases. Why not have living- or dining-room banquettes built with drawers down under? Handy for stowing linens, afghans, change-of-pace pillows.
● Tuck a basket with your needlework or mending under a side table in the living room or foyer.

■ CLIMBING THE WALLS

Are the walls in your house under-worked?
● Add a bookcase with built-in desk to turn a hall into a sometime study. For maximum storage, install shelves that bridge windows or doors—around sides *and* over opening.
● Add a row of closets to an empty wall in a bedroom, for out-of-season clothes or sports gear.
● Many kitchen-cabinet dealers can provide custom cabinets for rooms *all* through the house. A new option if you're considering plastic laminate: "Design Concepts" laminates by Formica Corp., in haberdasher's patterns.
● A bicycle "parked" on the wall becomes a piece of functional art. Check bike shops for hooks, brackets.

■ WASH WHEREABOUTS

In an empty hall between two bedrooms, add a pretty laundry "drop": a covered basket as a hamper.
● Is space going begging over your washer and dryer? Add shelves and plastic baskets—color-coded for each person in the household—handy for sorting clean clothes, ready for pickup by family members.

■ HIDEAWAYS

Space under the stairs is a cozy place to set up children's small-scale table and chairs. If under-stair space is a closet, you can turn it into an indoor playhouse by cutting a window through the side wall and replacing the latch with a pull hole at the littlest child's height.

● The back of a child's bedroom door makes a super site for a cork bulletin board: Your son or daughter can keep it as messy as he likes—*you* (and house guests) can't see it from the hall.



■ FROM THE HEARTH

A nonworking chimney, primed and freshened up with paint, makes a cozy niche for a sewing-machine table, an aquarium, or a "light garden" of house plants.

Stephen Kelemen



ROOMS FOR IMPROVEMENT

Is your dining room underdone—just a table and chairs beneath a chandelier, a sideboard and curtains at the periphery? To give the room new purpose, rim it with a high shelf, installed 14 inches or so down from the ceiling. It's a handsome place to display a collection of bird decoys, antique plates, or books if it's a sometime study—it also draws the eye up to the chandelier.

- Recycle an extra bathroom as a pretty potting "shed" and flower-arranging room. Bring the outdoors in with a treillage-patterned wallcovering, grass-like olefin carpeting, a greenhouse window or skylight. An easy plant-mister: A hand-held shower adjustable for low pressure.

KITCHEN STRETCHERS

Illustrator Stephen Kelemen maximized kitchen floor space—and gave a built-in look to an old refrigerator by breaking through the pantry wall and tucking the back of the refrigerator into an adjacent closet.

Free up kitchen counter space, too: Drain dishes *in* a cabinet hung over the sink. Replace the solid cabinet bottom with wire grillwork.

Make room for small appliances without encroaching on countertop workspace. Move standard cabinets six inches out into the room, then cover them with a custom countertop that has a 6-inch-deep ledge built up at backsplash height between countertop and wall to hold toaster ovens, blenders, and the like. Put any soffit space over kitchen cabinets to work storing things you don't use everyday.

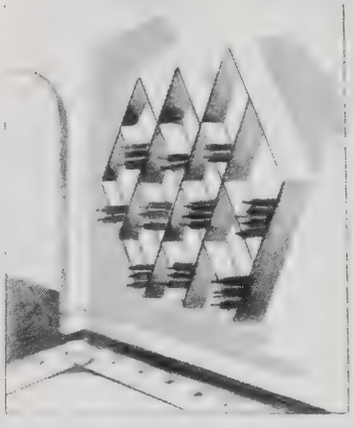
- Use it as a display shelf for pretty paraphernalia: Trays and platters leaned up against the wall give a charming country look.
- Build wall-hung cabinets over the existing cabinets to keep lightbulb cartons and the like out of sight.
- Add lift-up fabric "doors": Sew dowels into the top and bottom hems of fabric panels, then hang them on hooks from the ceiling. Let bottom hems rest on cabinet tops. If the kitchen's tiny and has symmetrical soffit space on opposite walls, you could connect opposite panels with more of the same fabric—a tented ceiling with storage on the sides!

FORGOTTEN CORNERS

An idea from the past, with space appeal today. Give corners their due:

- Add a corner cabinet or shelves—charming for displaying china.
- Angle in a triangular or L-shaped desk or table.
- In the kitchen, add a corner "butler's" sink for bartending, flower-arranging, vegetable-rinsing.
- Need an extra closet? If you have an extra corner, angle a decorative folding screen around it, hide long tall storables behind (golf clubs, skis, fishing rods, a movie-projector screen).

Make a corner into a "room" by placing a screen or bookcase perpendicularly to the wall.



HALL MARKS

Wide hallway? Steal a foot and wall-hang crisscrossed wooden bins for storing wine bottles, as Audrey Mancini did for the Rynwood decorators' showhouse. The less traffic and the cooler the space, the better it will serve as a wine "cellar."

BATHROOM BONUS

Morning reflections: When *he* wants the bathroom mirror for shaving and you want the mirror for making up, maybe you need a second mirror. Replace the clear glass in the bottom portion of a conveniently high window with mirror glass. The change takes advantage of natural light from above, gives you privacy and mirror space below. From *The House Book* by Terence Conran (Crown).

Sew pockets to the inside of your shower curtain liner to fit tubes of shampoo, cream rinse, loofah mits, a bath brush.

NARROW BUT NOTABLE

Sometimes space *within* the walls can be put to use. *The Space Maker Book* by Ellen Liman (Wallaby) tells how: In a wall free of wiring and pipes, cut into plasterboard to expose the 14½-inch space between studs. Finish the alcove with wallboard, paint; add narrow shelves. Super for an extra bath cabinet or one-can-deep pantry.

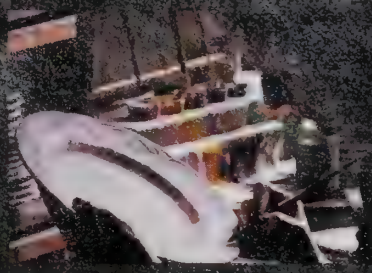
OUT OF SIGHT

Peaked-roof garages often have lots of space above the rafters: Lay planks across for instant conversion to storage—for skis, suitcases, camping gear.

By Margaret Morse and Valerie Havas

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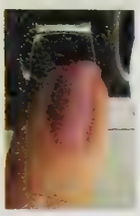
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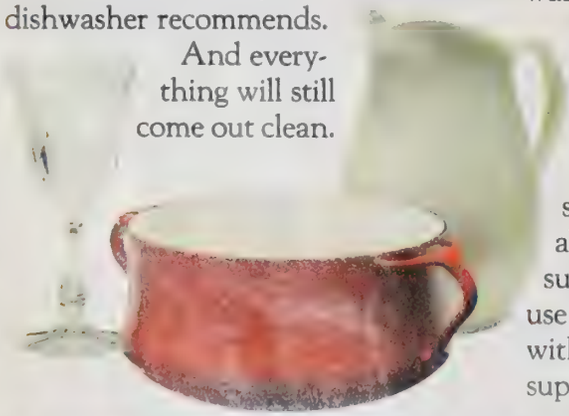
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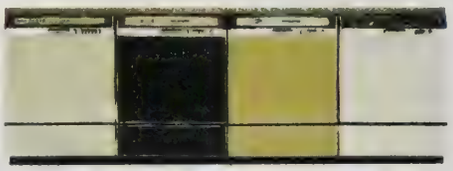
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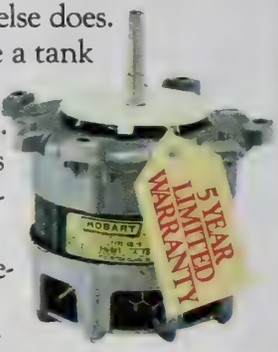
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The newest extended family

Your children, my children, our children—the pitfalls and pleasures in creating family affection and trust

By Elaine Louie

With divorce occurring in nearly half of all first marriages, and children being born along the way, the newest extended family is the stepfamily. Roughly 13 million American children are somebody's stepchildren. These children have not just two biological parents, but at least one stepparent plus a host of step-grandparents, siblings, cousins, aunts, and uncles.

These new families have a host of problems: rivalry, guilt, jealousy, and insecurity. But there is also an opportunity to grow, to explore the idiosyncrasies and differences of the people in the family. A stepfamily, says one therapist, is a collage of people. Still, a stepfamily is, to some degree, a collection of strangers thrust into intimacy. The situation is unnatural, and people sometimes enter these new marriages with romantic but false expectations. Adults don't want to be the wicked stepparents. Children are often resentful. In order for these new families to co-exist, they must first demolish some myths and fantasies. The wicked stepmother is more a creature of fairytales than reality, but instant love and bonding among strangers suddenly united by marriage is equally a fantasy.

■ flawed myths

The first myth that newly extended families want desperately to believe is that they'll all be one happy family. The parents are excited. For them remarriage is a happy and hopeful time. For the children, however, remarriage is an anxious time. Holly Brown, supervisor in the remarried consultant service of the Jewish Board of Family and Children's Services says, "First the child has lost one biological parent through death or had one removed through divorce. The second marriage is a time of mourning for the children, but the children are too reticent to tell Mommy or Daddy."

People also try to make families too quickly. Brown says, "The mother asks the man to help be a parent, and he says in 24 hours I'll whip the children into shape." A woman who is the mother of two teen-age boys had a lover living with her for four years. She says, "Never try to change everybody overnight. The man feels he has no place in the home so he asserts himself too hastily. The mother winds up being the referee. The kids always leave the bottle of juice on the table. He hates that. The kids think they have inherited a dictator who has moved into the house. No family achieves instant happiness. Brown says, "It takes a minimum of two years for a family to become comfortable with each other and for a stepparent to discipline the stepchild spontaneously."

■ roles: aunt? uncle? mom? dad?

A small but symbolic immediate problem is what the children should call the stepparent. A woman lawyer, who is both a mother and stepmother and has also been trained as a family counselor, says, "The kids will ask you what you want them to call you. Tell them that they can call you whatever they're comfortable with. Two of my stepchildren will call me by my given name. One slips out with 'Mom.' " Another woman who says her stepson was "programed to hate my guts, used to call me *she*. His father would say, 'Her name is Tina. Call her that.' " It took four years for this child to be at ease with Tina, and her that many years to spontaneously offer him affection and gather him in her arms.

Once names are established, the adults have to choose a role. Even within a single family, the stepparent's role will change according to how well he or she gets along with the different children.

One woman, a copywriter, is stepmother to three children: one little boy and two teen-age girls. She says, "I see myself as another adult living in an extended family. I do not see myself as a parent." Even so, she has three different relationships with the children. With the oldest, a warm, open, affectionate 18-year-old girl, the woman says, "She's like a good girlfriend. It's easy to tell her about yourself. Her problems are interesting. She could be my roommate forever." With the middle child, who gets along with her peers but not with the stepmother, the woman feels "like a witch, an authority. She borrows something but doesn't return it. I remind her and she says 'yeah' in that I've-heard-you-already-stop-bugging-me-about-it voice. She brings out my possessiveness. I'm embarrassed a lot about my behavior with her. The little one, he's adorable. When he asks for permission and says, 'Can I go out? Can I sleep at so and so's house?' it gives me a thrill through my entire body. I tingle, and I feel like a mother and that he trusts me. He also calls me 'Mother.' " Roles, then, are not rigid. They are individualized.

At the beginning, Holly Brown says, "Be an aunt or uncle figure. Take your time." As the relationship between adult and child deepens, the adult can become a parent-type figure, especially if the noncustodial biological parent has very little relationship to the child. "Eventually you have to usurp the position of the absent parent because you *are* there," says the woman lawyer mother/stepmother. "I told the children, 'I am

Continued on page 20

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Womancare by Lynda Madaras and Jane Patterson, the latter a physician, is nearly 1,000 pages long, a lucid and comprehensive book and guide to diseases and conditions affecting women's bodies. It covers causes, symptoms, treatment, incidence rate, prevention, and complications of a host of conditions including toxic-shock syndrome, tubal pregnancies, different types of cancer, herpes, and uterine fibroids—the latter a condition which experts estimate affects one out of every five women over 30. The prose is so clear, lively, and accessible that a literate 12-year-old could glean a good amount of information. The book is effortless to read, and the information is extensive. *Womancare* is the kind of book that could save women's lives. A $9.95 paperback original from Avon Books.

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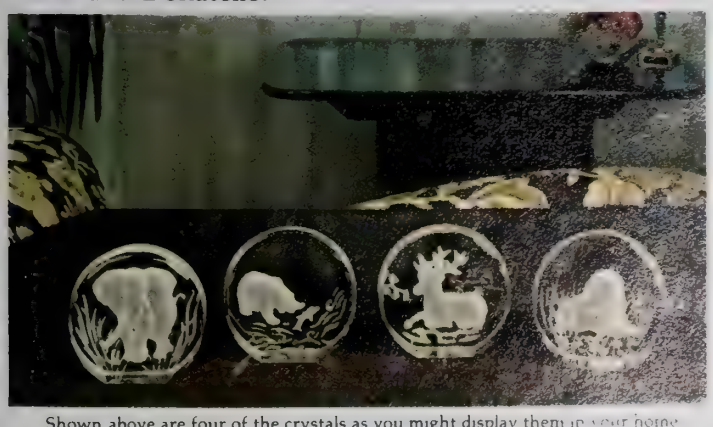
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Shown above are four of the crystals as you might display them in your home



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continued from page 16

not your biological mother, I will never be your mother, but I stand in a *mother's position* and will love you as much.' "

Rick Meyerowitz, a cartoonist, met Marlene Bloom when she was 24, and her son, Michael Goodwin, was 1½ years old. Their early dating, an on-again, off-again relationship, was comprised of Rick sleeping over at Marlene's house some nights or Marlene bringing Michael to sleep over at Rick's house. Rick loved Michael from the beginning. Michael called him "Uncle Rick." At age 14, Michael says, "I remembered him as my uncle. He was something between a father and a friend. "By the time Michael was four, Rick and Marlene were living together. Later that same year, 1971, the three of them went to live in England for a year. Rick says, "At the point we lived together, I took active responsibility for him. I took him to school. I made dinner every night." In short, he became a father figure. Michael, however, still had fantasies about his biological father, whom he saw about two times a year, at his birthday and at Christmas.

Rick says, "I wanted to shut his father away because he was never around. His father would take him to the circus and I would paint his room, and Michael would come home and say he had had a wonderful time and why did I mess up his room. Michael's father was magic to him. He used to say Daddy would play only with him whereas I came over and played with Mommy. Fire came out of my mouth and I said that his father didn't come over, and if he remembered a man playing with him on Sundays, it was *me*. I wondered why I was trying so hard to prove to this kid I was his father." Finally, when Michael was around five and had once again wounded Rick's feelings by telling him he wasn't his father, Marlene sat Michael down and told him that Rick takes care of him and that he *feels* like a father. Michael's response? "Oh, so why didn't you tell me that?" Today Michael calls his biological father Dad, but considers him "just a family friend except my family doesn't like him very much. I consider Rick my real father."

■ rules and discipline

At the beginning, the adults should unite their philosophy about rules in the house, even if they in fact have some differences. The copywriter stepmother to three says the children grew up with no rules, but that she has instigated some. "Wash their own dishes. Clean up after themselves. As far as I know, they've never done this anywhere else. The children didn't question the rules. I think they saw that I do not have time to do the housekeeping because I have a career." Most children understand common sense.

Rules, however, differ from discipline, and many people cringe from disciplining the stepchildren. Discipline is associated with being the "bad" parent. Michael Goodwin says, "When I was very young and Rick was fusing into the family, Mom was always disciplining me and I liked Rick better." One woman says, "If I were the real mother and disciplined him, he would love and hate me. As the stepmother, I'm just wicked." In this woman's case, the father has chosen to do the disciplining. In another family, where the man became stepparent to the woman's children, his child from a previous marriage suddenly came to live with them in the fifth month of the new marriage. The stepmother says,

> The stepparent's role will change according to how well he or she gets along with the different children

"He is afraid of disciplining his own son too much because he's afraid he will run away to his mother. The hardest thing is to say no." In one family where there are children from both previous marriages, the father disciplines his children, the mother hers. In another family that includes two sets of children, the parents pre-discuss major issues of discipline and philosophy. The difference between disciplining the biological children and stepchildren is usually spontaneity. With the stepchildren, adults tend to be self-conscious and extremely analytical. With their own flesh and blood, parents are more natural.

Still, the distance that adults normally have toward their stepchildren can be useful. One woman says, "Nobody likes to hear his own child criticized by the stepparent. But a stepparent can be objective about somebody else's kid. Put another way, one mother/stepmother says, "If I get angry at my stepchildren, I am angry at what they're doing. With my own kids, I'm angry at what I did to create this child. We have to avoid the unjust attacks on the stepchildren. If I say a stepchild is doing something wrong, my husband says mine are doing it worse."

■ sharing your child

Co-parenting is the better solution to these extended families. Many parents resent handing over certain responsibilities to the stepparent. One woman says, "I compartmentalized my relationship with my lover and my children. I would be the mother. He only had to be a lover. As a feminist, it didn't occur to me that another man could father my kids emotionally. I felt that I could take care of everything. This compartmentalization was a mistake. Even if the stepparent feels no emotional tie, he must help work out the rules and regulations. He is an adult. The other is only a child."

Marlene Bloom admits that when she and Rick first got together, she wanted Rick to play with her little boy, "but I wanted to be the one to talk to him about life, to answer his questions." This possessiveness eventually must be shared.

"Another problem is that many families believe that all things and all people must be the same," says Holly Brown. "Margaret Mead felt that Americans raised children only to love two people. Families must help children learn to enjoy the differences of people." One way to point up and enhance the idiosyncrasies of each person is to break up the doses of love and attention. "There should be a time when each child can get your ear separately," says one woman. It can be the breakfast table. It can be a lunch out, a walk to the movies.

The extended family is an inevitability. If it is not rushed into, burdened with illusions and fantasies, it can achieve a semblance of family trust. "What is most striking about stepchildren and their parents is the degree of health and resilience," says Holly Brown. ■

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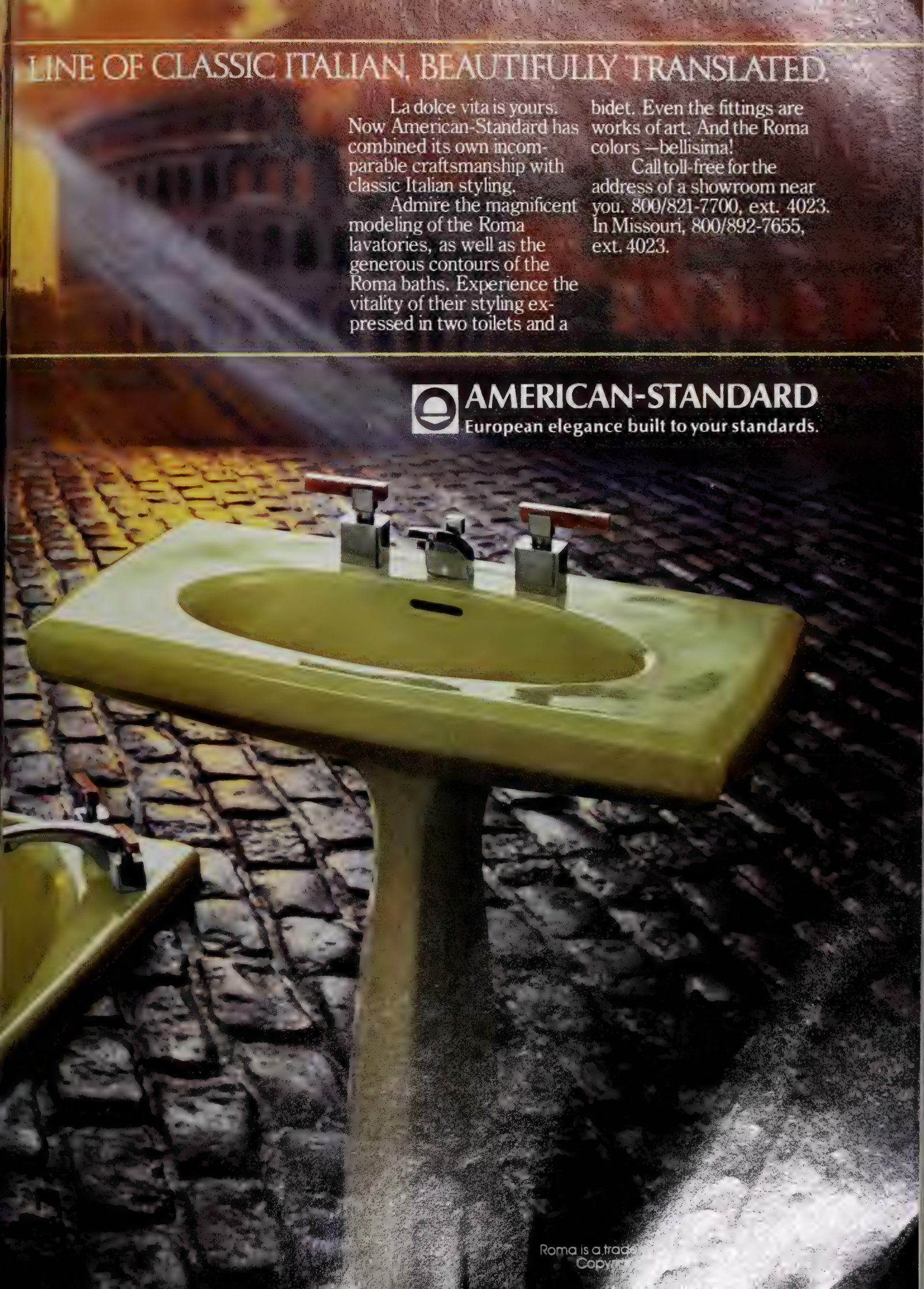
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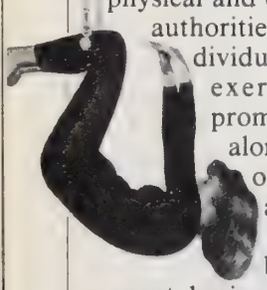


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By Suzanne Murphy

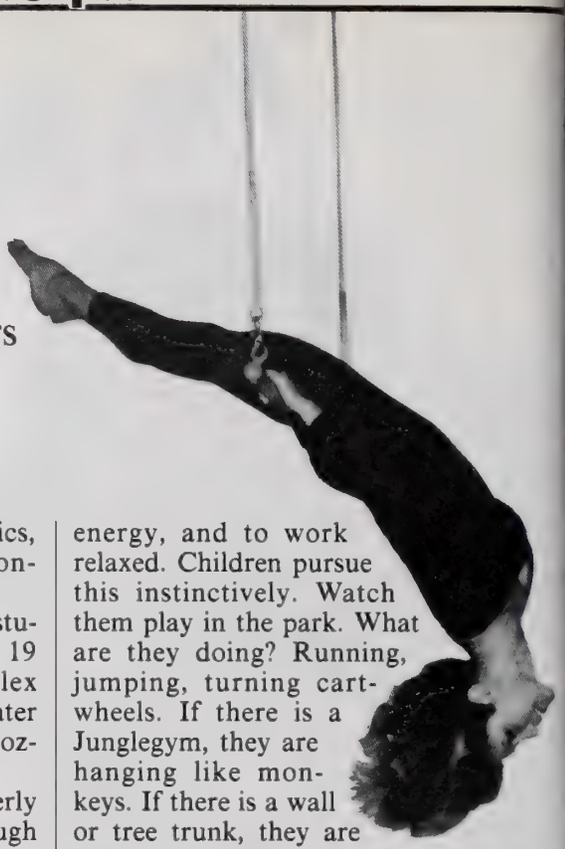
If this past decade has taught us anything about health and fitness, it is the importance of regular exercise to our physical and emotional well-being. Yet authorities now know that most individuals won't stick with an exercise program on the promise of improved fitness alone; there must be feelings of personal satisfaction and achievement as well, if a fitness activity is to be maintained on a permanent basis. This fact may well account for the growing participation of adults in gymnastics.

One of man's oldest physical activities, gymnastics has been traditionally considered the exclusive domain of the young and supple. Indeed, it was thought that adults were physically incapable of participating in the sport. True, adult beginners stand scant chance of attaining the flawless form and rhythm of an elite-class gymnast, but if they keep their expectations realistic, there is much to be gained from this uniquely challenging sport, says Ed Knepper, executive director of the United States Association of Independent Gymnastic Clubs (USAIGC).

To begin with, say enthusiasts, gymnastics is great fun. There is none of the boredom commonly associated with jogging, calisthenics, or weight-training exercises. It accomplishes many of the same things these exercises do in terms of increased circulation, improved muscle tone, and endurance, but it does so within the context of learning new skills and routines. "Gymnastics is a means of self-expression; it contains, like ballet, elements of performance and demands coordination, skill, timing, and precision movements using all the planes and axes of the body. And you get such satisfaction from it," says California physical fitness expert Walter Kozhen. "It's interesting and it's fun because there are so many movements you can do on gymnastics apparatus and without an endless number of repetitions. In gymnastics, you are conquering a new environment—it's a great challenge."

That challenge has kept Kozhen's students coming back for more than 19 years, first to his and partner Alex Jaskewicz's Manhattan studio and later to their West Coast center where Kozhen moved some seven years ago.

In an open, airy studio near Beverly Hills, Kozhen puts his students through a series of body-conditioning routines on custom-designed mats and on competition-quality equipment that includes parallel and uneven bars, rings, and trapezes. *There are no machines.* "Strength, flexibility, coordination, suppleness—these are things that the body can obtain *only* through working with itself," he says. "Machines can't help because any exercise has to be 50 percent for muscle tone and 50 percent for reflexes. Gymnastics teaches you to use your own muscles more effectively, to economize energy, and to work relaxed. Children pursue this instinctively. Watch them play in the park. What are they doing? Running, jumping, turning cartwheels. If there is a Junglegym, they are hanging like monkeys. If there is a wall or tree trunk, they are balancing. These are movements that contribute to physical well-being: running for endurance, hanging for stretching the body, straightening the spine, and balancing for equilibrium and body control."



Mr. Rozhen, a graduate of Russia's prestigious Institute of Physical Culture, has had a long and varied career as an Olympic gymnast, ballet dancer, physical therapist, and athletic coach. Lithe and athletic, he is, at 60, his own best

Continued on page 28

How to choose a gymnastics club

Approximately 50 percent of the 2,500 gymnastics clubs across the nation now offer some kind of fitness program for adults. Here are a few points from the U.S. Association of Independent Gymnastic Clubs on selecting a reputable gym.

- Visit the gym and take a tour of its facilities. Is there adequate lighting and good ventilation? Is the apparatus well maintained? Are the work areas well matted? Is there enough distance between apparatus to avoid collisions?
- Talk with the gym's director. What is his philosophy on adult gymnastics? What are his thoughts on safety, spotting and close supervision, in general? Will the program fulfill your goals and expectations? Is the program set up to meet various levels of expertise?
- Talk to the teacher. What are his or her formal training and general teaching experiences? You will do best with a person who has had a long association with the sport as an instructor or competitor.
- Sit in on a class. Is its size small enough to allow for individual attention? The ideal group size for adults should not exceed eight. Does there appear to be a good student-teacher rapport? Are the students enjoying themselves—are they relaxed and at ease? Does supervision appear adequate? Are there proper warm-up and cool-down periods?
- Talk to the students. Do they feel good about the class? Have they found instruction to be progressive? Has the program lived up to their expectations?

For further information on locating an adult gymnastics club in your area, write: United States Association of Independent Gymnastic Clubs, 235 Pinehurst Road, Wilmington, Del. 19803.

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continued from page 26

advertisement for the fitness regimen he espouses. But he began his gymnastics career at eight. How does an adult begin a gymnastics program? The answer is—slowly, progressively, and under the watchful eye of a trained instructor. "You have no idea what people can do when they start from nothing," he says. "They can't even touch their toes, and after a while they're doing handstands and rolls."

Since flexibility is crucial to the sport, beginners start with physical conditioning exercises to stretch and tone the body. Then, as lessons progress, there is a gradual introduction to gymnastic apparatus to further build strength, endurance, and coordination. But the key word here is "progressive." Nothing is attempted without adequate preparation. Every skill is broken down into its component parts and individuals advance to higher levels only when they have attained the confidence and physical ability to do so. The trick, maintains Kohzen, is to provide a positive experience for the student, to challenge, but never push. In learning the headstand, for example, a core skill in the sport, students begin with an easier version known as the knee-elbow stand, progress to a forearm stand, and finally, when ready, to a full-fledged headstand. Central to the technique called "spotting"—manually supporting and assisting a person through a sequence to ensure safety from take-off to landing and enable the student to develop an awareness of the skill in a controlled fashion.

Group lessons, held to a maximum of six participants, begin with a good warm-up of stretching and limbering to prepare the body for exercise. A typical workout might include some form of traditional gymnastics such as bar work, as well as acrobatics such as tumbling, and rhythmical dance movements performed on a matted surface. The pace steadily builds to its maximum some 45 minutes into the hour-long class, tapering off during the last 15 minutes, which are devoted to more stretching and cool down. All exercises, carefully designed to work each part of the body, are classified as and relaxing techniques. The emphasis is on variety and on a balanced workout. If one exercise concentrates on working the stomach muscles, the next will alternate to work the opposing muscle groups of the back. If in one exercise you are hanging free, Kohzen explains, the next one will be on the floor to give the body support.

> How does an adult begin a gymnastics program? Slowly, progressively, and under the eye of a trained instructor

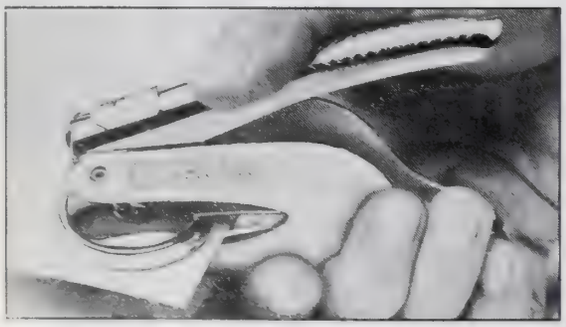
With the built-in variety that gymnastics apparatus provides, you can reach nearly every muscle in the body. Dr. Keith Liberman, an attending orthopedic surgeon at Cedars Sinai Medical Center in Los Angeles, agrees—"No exercise with, perhaps, the exception of swimming, can give you that kind of total bilateral exercise—that is, it requires movements which develop both sides of the body evenly. Any kind of throwing or hitting sport, for instance, concentrates on one aspect of conditioning and basically on one side of the body. The focal point of the activity is only on one very small number of repeated movements. The result is the exercise tends to train only those muscles—usually in the legs with some in the arms—required to keep movements going time and time again. In gymnastics, 50 percent of your workout is legs, but the other 50 is upper body exercise. The result is a better proportioned body and a healthier one with increased breathing capacity."

Too, says Dr. Liberman, the very act of working upside down, as is often the case in performing gymnastics, forces your muscles to work differently from their accustomed manner. In a sit-up performed on the floor, for example, you pull against gravity through a 90-degree angle before lying back down, but performing the same exercise while hanging from the bar requires the body to pull a full 180 degrees, twice the work on the stomach muscles, he explains. And working upside down, adds Dr. Liberman, increases blood supply to the upper body and has the added benefit of relieving the pressure of gravity on the spine and giving it a momentary rest.

At the same time, working upside down against gravity is perhaps the greatest challenge and greatest source of satisfaction of the sport. In a sense, say practitioners, it's similar to being in water—you have to learn how to move in ways that don't pertain to moving on the ground. "Suddenly," says one student, "it's an upside-down world, there's a flip-flop in your body awareness and you are faced with exploring that new environment." Too, the ability to lift your own body weight over your head builds a special kind of self-confidence. USAIGC's Ed Knepper agrees: "Over the last 25 years, our research has found a great correlation between gymnastics and the self-confidence it breeds in children. Self-confidence carries over into all aspects of their development. And now

Continued on page 30

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continued from page 28

we're seeing the same thing happening with adults. Students, in fact, report a high carry-over to other sports. It shows in improved balance, endurance, and agility."

Says Kohzen: "Self-confidence, yes, psychological and physical. Why? Because if I can get you to stand on your head in a relaxed way, breathing and talking to me, you will be much easier on your feet in any situation. If you have such skills standing on your head, then you can have control over your body and really, that's the point, isn't it?"

Alex and Walter's are on both coasts: 3380 Motor Ave., Los Angeles, 90034; and 30 West 56th St., New York, 10019.

☐ beauty and health products new this month in the stores

Advanced laboratory techniques have proved that hair proteins are attached to precise quantities of carbohydrates to form the cellular "cement" that holds hair strands together. Which is good news if your hair is very fine. These "glycoproteins" help protect hair cell surfaces, bind the cells, and regulate moisture balance within the cells—something that determines the structure of each strand. The replication of these proteins has been accomplished at the *Redken* laboratories in California and these are being added to a conditioning treatment called **Ultriance Glyprogenic Treatment for Fine Hair,** available only through salons carrying Redken products. Each conditioning treatment lasts through five shampoos and the result yields improved body, manageability, and the capacity to hold a set. Fine hair, because the diameter of each strand is so thin, has very little natural body, resists abrasion poorly, and has a high proportion of moisture-resistant outer cuticle, which is why it's unable to hold a set. After you shampoo, just add the treatment to towel-dried hair, leave it for 5 minutes, then rinse out; $5.75 for 4 ounces at a Redken salon. Call toll-free (800) 423-5369 for the nearest salon.

English Lavender hand soap has long been a favorite of many women. The news is that *Yardley of London* is introducing three more delicately scented hand and body helpers in lavender: **English Lavender Hand and Body Lotion, Bath and Shower Gel, and Refreshing Bath Oil.** The scent has been produced by Yardley for more than 200 years and the recipe, when acquired, was thought to be already some 300 years old. The English Lavender products may be found in drugstores and supermarkets across the country.

If control is something you appreciate when making up, **Dial-A-Lash** from *Maybelline* will become a necessary tool. Through an ingenious wiping system built into the mascara container, you can now determine exactly the quantity of makeup you put on the mascara wand. A swivel dial at the bottom of the tube opens and closes around the brush so that you can cover your lashes lightly, moderately, or dramatically to suit your look. The dial is available in the waterproof formula and comes in brown, brown-black, and black; $3.25 at drugstores and cosmetics counters.

PAULA RICE JACKSON

☐ your fragrance horoscope



Sign: Cancer
Circa: June 22–July 22

Cancerians absorb and retain impressions from their surroundings and react intuitively to them. The emotional dynamics of the sign are based on the instinct for self-preservation. This has a wider application than self alone, however. Cancerians perceive the home and the family as real extensions of themselves. Both sexes have a strong need to nurture and protect loved ones; an expression of the lifelong influence of maternal principle.

Sensitivity, imagination, profound emotions, idealism, and temperaments fraught with moods provide the elements of creativity shared by the three Water signs—Cancer, Scorpio and Pisces. A characteristic added to the sign of the Crab is the healthy materialism that can make creative inspiration pay.

The sign has produced veritable giants of the arts: Rembrandt, Rubens, Reynolds, Corot, Pissaro, Dégas, Whistler, Klimt, and Modigliani—a partial list of painters born in Cancer. The sign also produces the shrewd, prudent, and diligent individual who excels in the world of commerce. Tactful and endowed with great staying power, they are masters of the art of passive resistance, and are able to achieve their goals without forcing issues. The first John D. Rockefeller is a good example of a strong Cancerian intuition being used to great advantage.

History and objects of the past hold much interest for natives of Cancer; they are avid collectors of memorabilia and antiques. A pair of recent fragrances is made to order for them. *Isadora,* a poetic fragrance from France, is carried in an Art Deco bottle with a delicately sculpted female figure kneeling on the stopper—a unique addition to a perfume bottle collection. Looking like something from the Roaring '20s in its leather-wrapped hip flask is *Lamborghini,* named for the famous sports car. It's an evocative aftershave or cologne for Cancerian males. ■

MARIA REACHI

"In the past 15 years, we've had 3 cars, 6 transmissions and one refrigerator. A Frigidaire."



FRIGIDAIRE
HERE TODAY, HERE TOMORROW.

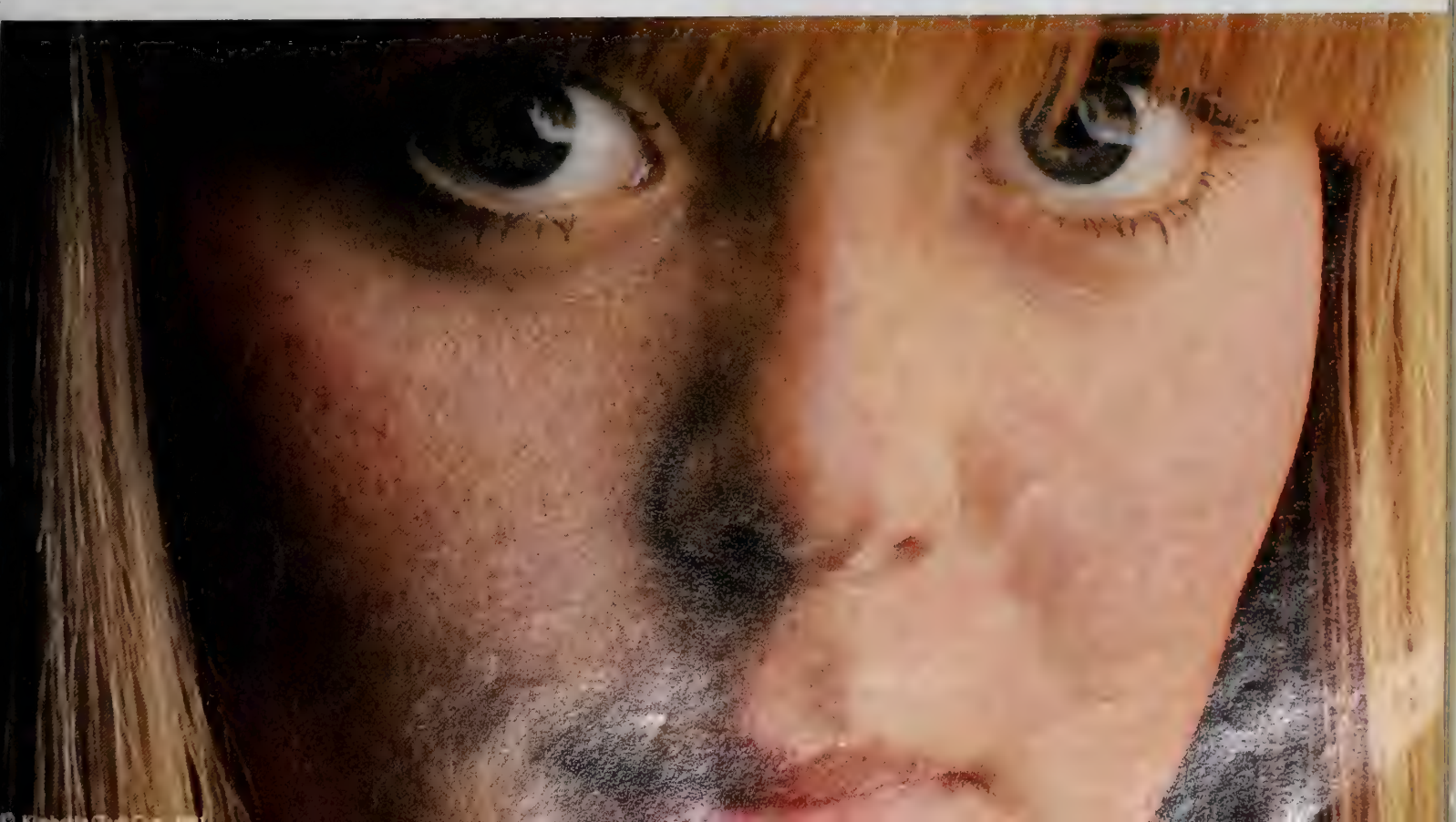
Frigidaire One of the White Consolidated Industries

f you had an "accident" with your maxi pad ast month, you're not alone...

Ever since I was a girl, it seems my period picked
he wrong day to arrive.
Like the day I took my geometry final.
The night of my senior prom.
A job interview.
Not that I'm really complaining. But recently, on my
way to my high school reunion, I could have done without my period.
The reunion was in Hadley. Quite a distance from the
small New England town where I live. And wouldn't you know there
was a traffic jam in Worcester. By the time I arrived, it had been
a while since I left home. Then I remembered I had my period.
I raced upstairs to the powder room. I'd had an
accident alright, but only my slip and I knew.
That's what made me try beltless Kotex maxi pads.
I read on the back of the package how they have 13 absorbent layers.
13 absorbent layers sounds like a lot less chance of an accident.
Especially when there are 3 adhesive strips to keep the pad in place.
If you had an accident last month, you owe it to yourself
to try beltless Kotex maxi pads. Because accidents
shouldn't happen. That's why I switched.

Kotex® maxi and mini pads.
Because "accidents" shouldn't happen.





Seeing is Believing

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1 GIANT PRESERVED BOSTON FERN . . . A beautiful preserved plant with detachable macrame hanger potted in a handsome basket urn . . . X-large 3'4" wide $11.95. Add $3 P&H ea.

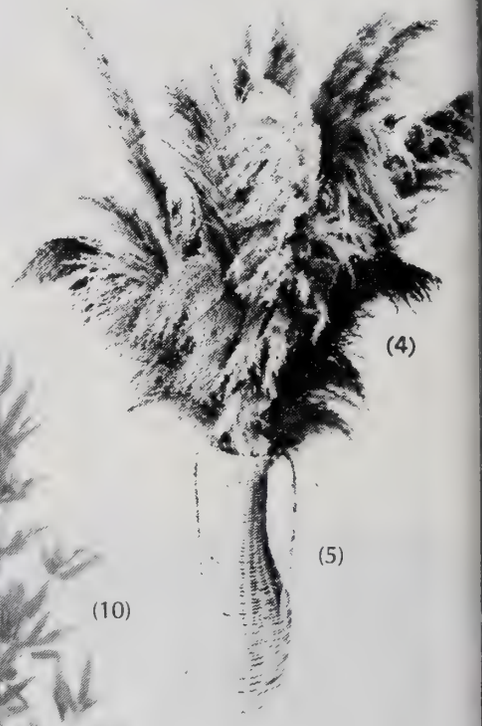
2 GIANT PRESERVED ARECA PALM . . .

3 GIANT PRESERVED FAN-TAIL PALM . . . Both the Areca and Fan-tail Palms come complete with a holder for any size container. Medium size (pictured) 4' tall $13.95 / Large 5' tall $19.95 / X-large 6' tall $27.95. Add $3 P&H ea.



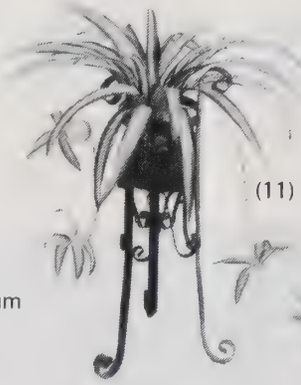
4 GIANT TROPICAL GLASS PLUMES . . . A colorful 5' tall dried arrangement with 25 plumes. Natural earth tone colors. (Gold, Brown & Beige) with your choice of accent color (specify) Orange, Yellow, Green or Blue, 25 Plumes $11.95 + $3 P&H ea. 40 Plumes $17.95 + $4 P&H ea.

5 GIANT HAND-WOVEN BASKET URN . . . 24" high in brown & tan pattern $9.95 + $3 P&H ea.



6 HAND-WOVEN RUSH & PALM BASKETS . . . Charming tan & brown 10" x 10" basket $4.95 / 12" x 12" basket $6.95. Add $2 P&H ea.

7 HAND-WOVEN BANANA BASKETS . . . Heavy baskets in Gold, Brown & Tan, 10" x 10" basket $3.95 / 12" x 12" basket $5.95. Add $2 P&H ea.

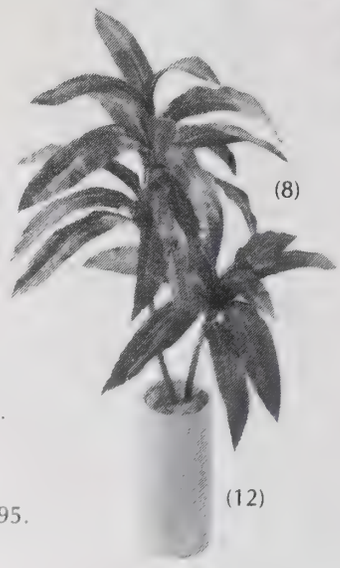


8 SILKEN DRACENA . . . dense foliage and variegated green leaves . . . magnificent! Medium 32" tall - $12.95 / Large (pictured) 50" tall - $22.95 / X-large / 62" tall $42.95. Add $3 P&H ea.



9 SILKEN SCHEFFLERA . . . lush natural foliage presents a full, rich look! Medium 33" tall - $14.95 - Large (pictured) 52" tall - $29.95 / X-large 64" tall - $44.95. Add $3 P&H ea.

10 SILKEN BAMBOO TREE . . . realistic bamboo shoots and delicate subtle green leaves create a dramatic flair! Medium 48" tall - $17.95 / Large (pictured) 58" tall - $26.95 / X-large 66" tall - $42.95. Add $3 P&H ea.





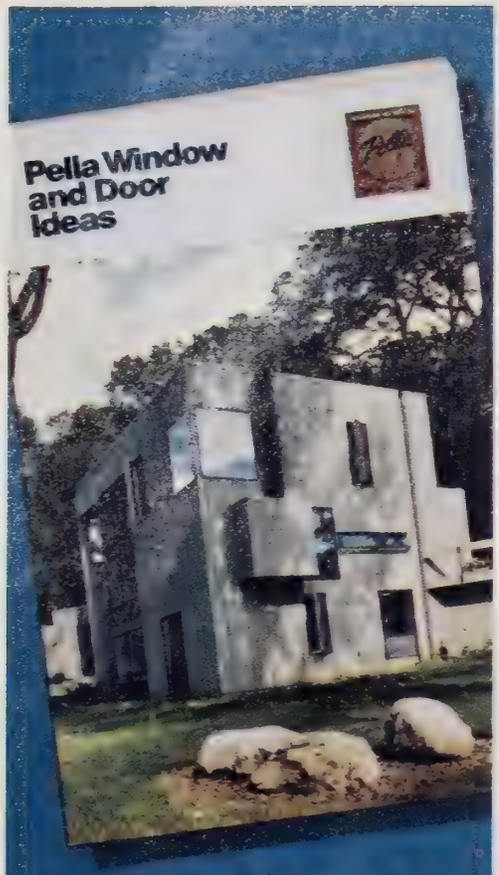
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Our flags have celebrated many glorious Fourths, with fireworks and dancing under the stars...

By Dee Hardie

My heart leaps up when I behold a rainbow in the sky, but it does a *lot* more when I see a simple white frame house along a country road, with the American flag flying from the porch. And here at Thornhill Farm, flags have always been part of our regalia. Right away you know how the wind blows—and the house stands taller.

Perhaps it all started in Paris where we lived the first year of our marriage. The French fly flags at the hint of a holiday, an accessory of pride. Even on their autobuses. Looking like moving Raoul Dufy paintings, small tiaras of flags flutter high from the front of the buses. And it *was* fun being part of a parade riding along the Seine.

Here in Maryland, we had Mary Pickersgill, who made a flag in 1814 that was so big, 30 by 42 feet, that she had to finish sewing it in a brewery. This was the flag that was "still there" over Baltimore's harbor after 25 hours of British bombardment—the banner that inspired Francis Scott Key to write what is now our national anthem.



At Thornhill, our flags have never been quite so heroic, but we've certainly enjoyed them. One spring, we asked some foreign exchange students to a "B.Y.O. Flag Party," suggesting paper or fabric at least a yard long and wide. Makeshift, perhaps, but marvelous pennants arrived.

Argentina came, as well as England, France, Spain, and on around the world. We stapled the flags to garden bean poles, climbed a very tall ladder, and stuck the standards into the inside beams of the barn. Suddenly our country hay barn became a medieval banquet hall filled with international flavor. The party flowed and the flags flew. Even today our barn pigeons perch imperially on flags of many nations.

When our own children were young, we used the patterns of flags to teach them how to do needlepoint. Colorful and easy to design on a large canvas, the lines of foreign flags are straightforward enough for a child to follow. My friend Mary Jane started it all by coming from New York for the weekend with canvas and thread for a small flag rug. Anything to keep the children quiet, she reasoned, and if our son Tommy really wanted to be a doctor, he should learn how to stitch early.

On needlepoint canvas, she drew the flags of countries our family had visited. Tommy enjoyed it the most, and there he would be doing his needlepoint while listening to an Orioles baseball game on the radio. Eventually other projects came into his life—making glasses out of old wine bottles, collecting paper to recycle, and, I think, girls. Although the rug was never finished, we did salvage some of our young needlework by making the completed sections into pillows. Right now as I type, I'm sitting on Italy.

In July, especially, our American flags fly forth. Ten of them came from a dusty antiques shop in Concord, N.H. Each is about a yard long, with 48 stars in the top left corner and "Wonolancet Club" in small letters on the lower border. Since we had 48 stars as far back as 1912, I like to think these flags have celebrated many a glorious Fourth, complete with fireworks and dancing under the stars. And as they only cost $1, I felt the least I could do was to have them cleaned.

It's not often one says, "I'm taking my flags to the cleaners." And I didn't. Instead, when Monday came, I asked Homer, who has been collecting here for years, if his laundry did flags.

"Of course," he said with his usual country brevity. Since I had 10, I asked how much they would cost.

"Flags are free," he answered.

Could this really be, I wondered, or was it just small-town patriotism, a vestige of old-time America? Long ago, George M. Cohan's nephew taught me how to dance, but he never told me about flags. And so I called several dry cleaners in Baltimore and discovered that yes indeed, the cleaning of an American flag is always on the house. Suddenly, somehow, the whole world looked a lot better. Flags are still free, it seems, at least at the cleaners. ■





'n July 4th, 1893, Anna Michaels forgot herself
ıd boldly asked her fiancé for a light.

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■ VISITING GIVERNY

Only 50 miles northwest of Paris, Monet's recently restored gardens and house at Giverny are easy to get to by car (superhighway A13) or by train—leave from the Gare St. Lazare in Paris, get off in Vernon. Giverny is three miles away by taxi. This year—Giverny's second season—you can visit from April 1–October 31 every day except Monday. Plan lunch in a local restaurant—Giverny is open from 10–noon, 2–6. Or stay overnight at the Hotel de la Chaine d'Or, eat at the Hotel Normandie—both in Les Andelys, north of Giverny. More on Monet and Giverny: pages 86–93 and The Garden page.

☐ house-touring in France

Everything you need to know to plan a tour of historic châteaux still lived in by the original families, all on one document—*The House & Garden Guide to the Private Historic Houses of France*—a road map of the country that shows 331 châteaux of La Demeure Historique (the French historic-house association), major cities, S.N.C.F. railroad lines, *plus* inns and restaurants—all members of the first-rate French inn association, Relais et Châteaux. On the map's back: information on all the Demeure Historique châteaux (hours of opening and closing, historical details), Relais et Châteaux (facilities, room rates, addresses and telephone numbers), plus suggested regional loop tours you can drive yourself. To order, see Booklets, page 40.

☐ Augusta: old houses become a new inn

Five Victorian clapboard houses make up the Telfair Inn, a charming place to stay in the newly restored historic district of Augusta, Ga., within walking distance of other sights, the heart of town, and the Savannah River. These houses, all built between 1870 and 1890, have been beautifully restored inside—much of the original woodwork remains. The rooms have period furniture, pretty wallpaper, fresh flowers, fireplaces—some have whirlpool baths. In the garden, there's a swimming pool and hot tub. Rooms are $45 to $75, which includes the morning newspaper, a good breakfast (eggs, sausage or bacon, fresh biscuits or toast, grits, coffee), and limousine service to and from the airport. Telfair Inn, 349 Telfair St., Augusta, Ga. 30901; (404) 724-3315.

☐ tea-treat in Los Angeles

Afternoon delight: Tea at Trump's in L.A. Three courses: finger sandwiches—smoked salmon, goat cheese and herb butter, smoked chicken and prunes; scones—very light, deliciously crumbly, served with whipped, triple-thick cream and pear-apple-ginger jam. Followed by a plate of sweets—shortbread and butter cookies, madeleines, ladyfingers, a little chocolate confection, and a raspberry-hazelnut meringue. Earl Grey tea and Dry Sack sherry. Tea is served on white chunky china in the all-white, sophisticated yet comfortable space designed by Waldo Fernandez. Tables are slabs of polished cement, banquettes are upholstered in raffia. Tea dancing one day a week. All for $8.

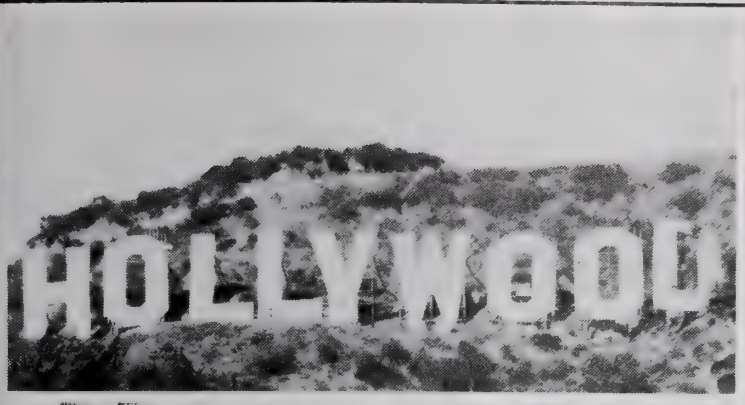
For more substance, go for lunch or dinner. The imaginative menu is well prepared by chef Michael Roberts. Trump's, 8764 Melrose Ave., Los Angeles; (213) 855-1480.

More Travel, page 40



Fernandez dining room at Trump's

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TRAVEL
continued from page 38

☐ summer high notes

The San Francisco Opera will launch its first summer festival—June 12 through July 19—with another first: the American premiere of German composer Aribert Reimann's new work, *King Lear,* conducted by Gerd Albrecht. More don't-miss productions at the S.F. Opera this summer: Mozart's *Don Giovanni,* Wagner's *Die Meistersinger von Nürnberg,* Verdi's *Rigoletto,* and Monteverdi's *L'Incoronazione di Poppea.* Details: San Francisco Opera Festival Information, War Memorial Opera House, San Francisco, Calif. 94102; (415) 431-1210. Tune in to other music festivals around the U.S. this summer with *A Guide to Music Festivals in America* by Carol Price Rabin (The Berkshire Traveller Press, $4.95). The 194-page guide lists opera, jazz, classical, country and bluegrass festivals by state, with a brief description of each festival and where to get additional information.

☐ enjoying a stronger dollar

Travelers to Europe get more for their dollar this year. Compared to last summer, a dollar buys over 20 percent more of the currencies of France, Belgium, Italy, West Germany, Greece, Switzerland, Denmark, Spain, and Holland. The result: lower prices. A hotel room in Switzerland which cost $62 last year would cost only $49 this year. The best place to convert dollars into the local currency is usually at a bank in the country you're visiting—they have a lower conversion fee compared to hotels, restaurants, and shops. And charging can be to your advantage—some credit card companies (including Diners Club, Master Card, and Visa) convert what you charge at the current exchange rate without adding on a conversion fee.

☐ the customs of the country

Check into current U.S. Customs allowances—there are some pleasant surprises for roving shoppers. *Duty-free:* foreign books, antiques (with proof from the dealer that they're over 100 years old), truffles, postage stamps, all original works of art—drawings, paintings, sculpture (but not lithographs), and bagpipes (but not other woodwind instruments). Take note: What you buy in a "duty free shop" is tax-free in the country you buy it in but still subject to normal customs regulations. *How much:* Each member of a family is allowed up to $300 worth without being taxed ($600 from insular U.S. possessions such as the U.S. Virgin Islands). Between $300 and $900, you pay 10 percent. Over $900, the rate varies according to what you bought and where—up to 90 percent for things bought or made in a Communist country. "Duty free" items are exempt and not included in these figures. *Mailing:* a gift under $25 ($40 from insular possessions) is duty-free if mailed. For more information, write: Director of Information Services, U.S. Customs, Washington, D.C. 20229.

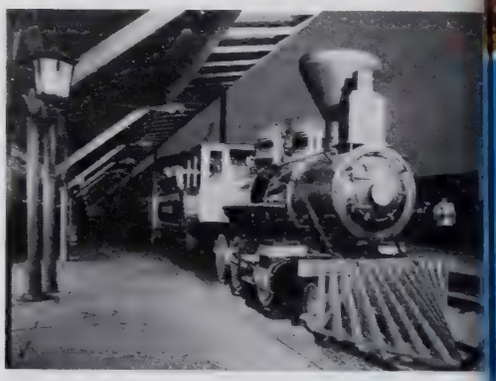
The U.S. Department of Agriculture watches over incoming food and plants. *Food:* Fully-cured cheeses, herbs, teas, lavender, roasted coffee, pastry (not meat-filled), dried and canned fruits and vegetables, and most types of fresh or frozen fish are O.K. *Plants:* Except for endangered species, most are allowed, but only if free of soil and pests. Agricultural customs agents must inspect everything. For more on food and plants, write: "Travelers' Tips Booklet," U.S.D.A. Information, 6505 Bellcrest Road, Hyattsville, Md. 20782.

☐ overnight on the Chattanooga Choo Choo

Although the train service to Chattanooga stopped in 1970, its grand old Terminal Station, on the National Register of Historic Places, is filled with more travelers than ever. Restored six years ago as a family entertainment center, this train complex on 24 acres is a fascinating detour from any Southern motor trip.

In the Terminal Station, which won first prize at the Paris Beaux Arts Design competition in 1900, is the Palm Terrace restaurant complete with Tivoli Garden-like touches and trellising. Your meal ticket decides your destination and dish—for example, New Orleans is shrimp, Louisville, fried chicken.

On the tracks you'll find that "Chattanooga Choo Choo" made famous by Glenn Miller's World War II hit song, the Wabash Cannonball Club Car, President Franklin D. Roosevelt's railroad car, and 24 passenger cars turned into 4 private rooms, all decorated with brass beds and 1900s luxury. Your night's lodging may be stationary, but how your children's dreams will soar! (In the summer, reservations for these suites should be made two months ahead.) Other tracks, lined with gas torchlights, are formal gardens, replicas of the Victorian age. And in the old mail room, luggage depot, and coal bin are small shops—everything for the model-train enthusiast plus cookies, china dolls, books.



Open all year, entrance is free (except for an extensive model train exhibition). And for 25¢ there is a delightful trolleycar ride, guided by a quick-witted conductor named David who should be on Broadway. Other accommodations at the far end of the tracks, include the 202-room Choo Choo Hilton, indoor and outdoor pools, tennis, and ice skating. Information: Chattanooga Choo Choo, Terminal Station, Chattanooga, Tenn. 37402. Tel: (615) 266-5000. ■

☐ booklets

1. The House & Garden Guide to the Private Historic Houses of France: a map-guide to historic houses to visit (with days, hours open to the public), how to get there (roads, train routes), plus nearby hotels and restaurants. *Include $3.50 for this guide.* The guide is also available at the New York and Los Angeles branches of both the Librairie de France and the French Government Tourist Office.

2. Relais et Châteaux 1981: A guide to member hotels and restaurants throughout France and other countries. All are located on map pages, listed with information on prices, facilities, telephone/Telex numbers.

3. Saratoga County is Exciting! What to see in this upper New York State area—the Saratoga racecourse and spas, lakes, and the County Fair in July.

To order any of these booklets, simply send your full name and address to: House & Garden, Dept 7, P.O. Box 2793, Clinton, Iowa 52735

Order booklets by number. Include $1 to cover postage and handling. (Remember that booklet number 1 costs $3.50; the others are free of charge.) Do not send stamps. Allow 8 weeks for delivery. Offer expires October 15, 1981. ■


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Second opinions

Exploring your treatment options benefits *you.* A specialist in internal medicine and cardiology explains why

By Gael MacDonald Wood

"When you're in a difficult medical situation it is good medicine to ask for a second opinion," says Dr. Isadore Rosenfeld, Clinical Professor of Medicine at the New York Hospital–Cornell Medical Center in New York City. "You should put more effort and determination into obtaining the best medical advice and management than you do for any other enterprise. Nothing else can effect you more substantively than your health."

Today thousands of Americans are being urged by both government and private insurance carriers to seek a second opinion before undergoing elective (non-emergency) surgery which makes up some 80 percent of the estimated 25 million operations performed each year in this country. During the past decade the rate of surgery among Americans has increased four times faster than the population itself. And as many as one-third of those surgical procedures were unnecessary, according to a federally sponsored study. In this congressional survey taken three years ago it was estimated that 2.4 million Americans had unnecessary surgery every year at a cost of $4 billion. This finding is vigorously denied by the American Medical Association, it must be stated.

Federal health experts attribute the rise in unnecessary surgery to two major factors: A system of private and public health-care reimbursement that pays only when a patient is hospitalized and has surgery, and the increase in the number of trained surgeons. Because more surgeons means fewer cases per surgeon and fewer opportunities to maintain surgical skills, it has been suggested that some operations are performed not so much from patient need as for the surgeon's need to operate.

Both doctors and health insurance experts agree that the best protection against unnecessary surgery is a second medical opinion. And, in response to reports that unnecessary surgery was increasing throughout the country, government and private insurance carriers have set up second-opinion programs for their participating members. Today many programs now make a second opinion mandatory before elective surgery. While opposed to mandatory second-opinion programs, even the prestigious American College of Surgeons now endorses patients' obtaining a voluntary second opinion.

Do second opinions usually confirm the recommendation for surgery? Yes, in about 70 to 75 percent of all cases, according to government statistics. But that leaves another 25 to 30 percent who were advised to postpone surgery, or seek an alternative treatment, or for whom surgery was eventually deemed unnecessary.

When should you seek a second opinion? "The reasons can be many and varied," says Dr. Rosenfeld, author of *Second Opinion* (Linden Press). "The important thing to remember is that for every major disease there is almost always more than one way to treat it. It is vitally important for a patient to know the options. Frequently a second opinion will suggest another point of view about your medical condition which may be more compatible with your goals and life situation." While Dr. Rosenfeld is not suggesting that a second opinion is always necessary, he does recommend that you ask for one under the following circumstances: *(Continued on page 44)*

Do second opinions raise or lower medical costs? The latest opinion

A federally sponsored study conducted by Dr. Eugene G. McCarthy, Clinical Professor of Public Health, and his colleagues at New York Hospital–Cornell Medical Center has shown that second-opinion programs can effectively screen out potentially unnecessary surgery as well as save money for the insurance carriers.

This is in direct contrast to a study by Blue Cross and Blue Shield of New York that suggested second opinion programs had actually raised medical costs and resulted in an increase in surgery due to the reinforcing effect of the second-opinion consultation.

Dr. McCarthy has found no evidence in the Cornell study or any other indicating that second opinions actually increased the amount of surgery performed. "The Blue Cross Study should be interpreted cautiously," he says, "because the study group was small and of volunteer participants."

In contrast, the Cornell program studied some 700,000 union members and their dependents for a period of over eight years. These people were involved in both volunteer and mandatory second-opinion programs. It was the mandatory group that proved to be the most revealing. In a study of 6,800 people in the mandatory second-opinion program, nearly 19 percent were advised not to procede with surgery. A year later, over half of these patients had still not undergone surgery—most of them having made this decision on the basis of the second-opinion consultation. Nearly half of this group had no further medical treatment at all for the condition originally recommended for surgical correction. To Dr. McCarthy and his colleagues, these patients would have represented "unnecessary surgery" had the original advice been taken.

The Cornell researchers say that second-opinion programs for elective surgery are designed primarily to assist patients to make more informed decisions once elective surgery has been recommended. The practical focus is on consumer education, that is, informing and educating the patient about his or her condition. The fact that the need for surgery is evaluated *before* an operation is performed, thus permitting the patient to choose among other medical alternatives, is one of the benefits of the program. And, in many cases, the costs and risks of surgery can be avoided without jeopardizing the patient's health and well-being.

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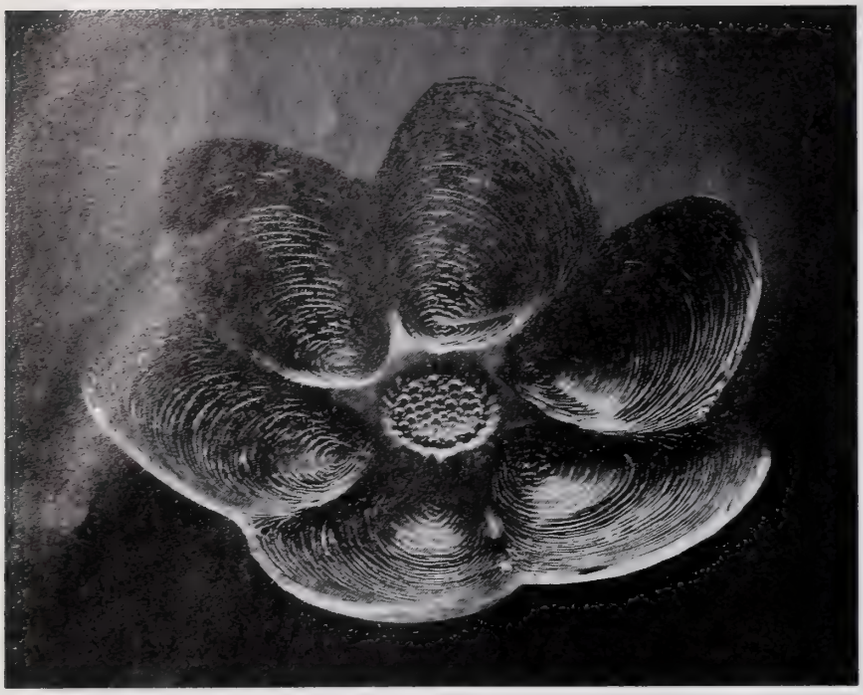
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YOUR FAMILY'S HEALTH

continued from page 42

For any condition that may require major surgery, such as heart valves, coronary bypasses, aneurysms; for any condition that may be out of control, despite treatment, such as diabetes, chronic backache; for any condition that may impair the quality of your life such as arthritis, impotence, stroke, infertility, and serious emotional disorders.

How do you go about getting a second opinion? Dr. Rosenfeld suggests that you first ask your own doctor. Very often it can be your own doctor who suggests that you obtain another opinion. "Remember that doctors are human, too, and it may be helpful for him or her to discuss your diagnosis and treatment with another colleague," he says. "Today so much new medical information is being generated all the time that it is virtually impossible for one busy doctor to be current on every aspect of your particular medical condition. There simply isn't time to attend all the important conferences where critical new information about the management of your disease may be presented. Reading the medical literature may not be enough either, because there can be a lapse of up to a year before an important discovery is reported in the professional journals. So it is entirely within the realm of possibility that another doctor has learned the answer to your problem and can make life a lot easier for you."

Dr. Rosenfeld continues, "When a doctor spontaneously encourages a patient with a serious illness to seek a second opinion, there is another advantage that can be therapeutic in itself. When a patient is given disturbing news or when he or she isn't responding to treatment, every patient has a hope in the back of his mind that his doctor might be wrong. A second opinion can be both logical and reassuring to such a patient."

> Doctors are human, too, and it might be helpful for them to discuss your condition with another colleague

How do you ask your doctor for a second-opinion consultation? If surgery is contemplated (most second opinions do involve a surgical decision) you can simply say to your doctor that your insurance carrier insists that you get a second opinion before having elective surgery. "Remember that where there is a legitimate option available, you should try the nonsurgical option first," Dr. Rosenfeld advises. "All surgery involves some risk, and before surgery is contemplated all reasonable nonsurgical alternatives should have been exhausted.

"If your request for another opinion is turned down because your doctor objects in principle to having someone else in on the case, it's time to change doctors."

University teaching hospitals are often good sources for a second-opinion consultation. Ask for the chief of service in the appropriate specialty and he will be able to give you the names of several doctors who can treat your condition. Another independent approach would be to call your insurance carrier or health fund and ask for your benefit representative. He or she will inform you about the company's policy on second opinions and provide you with board-certified specialists available for consultation. All major insurance carriers maintain extensive lists. Your representative will also tell you about the provisions your policy contains for payment—as much as 80 to 100 percent of the consultation fee.

Second Opinion Hotline: The U.S. Public Health Service has established centers to provide information and second opinions on elective surgery. To obtain the names of specialists in your area available for second-opinion consultations, call toll-free 800-638-6833. You can obtain a booklet on second opinions by writing Surgery, Dept. HHS, Washington, D.C. 20201.

How do you prepare for a second-opinion visit? First, ask your doctor to forward all your records—lab reports, X-rays, whatever, to the second-opinion consultant so that you won't have to repeat all the tests you've already taken. Your doctor should include a summary of his medical findings. Ideally, these materials should reach the consultant before your first visit. You have every right to make such a request and your doctor has a legal obligation to forward all data. Another way to handle the transfer of records is to have the consultant ask for this information directly from your original doctor—always with your authorization. Doctors cannot request this information from one another without your express permission.

What do you do if the second opinion is markedly different from the first? Whose advice do you follow? "It's very hard to say categorically," says Dr. Rosenfeld. "In most situations like this you should get a third opinion, preferably from a board-certified specialist at a university teaching hospital. Yes, it's a difficult position to be in, but a third opinion is far better than undergoing a treatment which may be wrong or unnecessary. You will also, by this time, have learned a great deal about your specific condition and this should help you make the final decision about which course of treatment to follow." ■

e World Wildlife Fund announces an original ork of art in fine, hand-painted porcelain

Surprise!

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rt of exceptional charm and beauty, at the very tractive price of $45.



or the first time in its history, the World Wildlife Fund as undertaken the creation of a collection of porcelain ulptures of baby animals.

rprise!, portraying a charming little tiger cub, augurates the collection. Crafted in fine hand-painted orcelain, it is a thoroughly delightful work of art. nd it will be issued at the very modest price of 45—which may itself be paid in two convenient onthly installments of $22.50 each.

his new and original work of art has been designed or the World Wildlife Fund by Eva Dalberg, one of the orld's most talented portraitists of animals. Dalberg as chosen for this commission because she has the nique ability to capture the lovable quality of animals.

Here the little tiger is portrayed in an amusing nd totally unexpected situation. With a brigh utterfly perched right on the tip of his nose! elightful sculpture will be crafted in fine porc ompletely hand-painted. So, all the colors an vill be clear, crisp and vibrant. The tiger's ora nd black stripes, his sparkling black and yello is striped tail—and, of course, that devilish l reen butterfly.

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ou'll enjoy displaying this enchanting little tiger in your home and showing it to all your friends. It will be a conversation piece you will treasure. And you will have the satisfaction of knowing that it is created in a long-established tradition. For, of all porcelain pieces collectors prize, small figures of animals are among the most popular.

To reserve *Surprise!* by Eva Dalberg, you should act promptly. Please be sure that your Reservation Application is sent to the World Wildlife Fund, C/o Franklin Porcelain, Franklin Center, PA. 19091, by August 31, 1981.

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Shown, Maintenon vase. Gifts begin at $15. For catalogue write: J.G. Durand, Millville, N.J. 08332.

DEAR H&G

continued from page 42

For any condition that may require major surgery, such as heart valves, coronary bypasses, aneurysms; for any condition that may be out of control, despite treatment, such as diabetes, chronic backache; for any condition that may impair the quality of your life such as arthritis, impotence, stroke, infertility, and serious emotional disorders.

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Doctors are human, too, and it might be helpful for them to discuss your condition

☐ gardening together

Q *My grandparents would like to get a "community garden" going in their city. Do you have any tips on how to go about it? —C.W., Providence, R.I.*

A To get in the grassroots spirit, start with *The Complete Book of Community Gardening* by Jamie Jobb (Morrow Quill Paperbacks, $7.95). Perhaps the best part of the book is the 20-page section—"Sources and Resources"—which is packed with suggestions of where to turn next: educational gardening organizations, land trusts, publications, mail-order seed companies—and more than 50 projects-in-progress

An attractive paperback primer that gives a lot of botanical information for its price, *A City Gardener's Guide,* can be ordered for $2.75 ppd. a copy from Boston Urban Gardeners, Inc. (which has dubbed itself BUG), 250 Boylston St., Boston, Mass. 02116. The first half of the book is devoted to community gardening in general, the last half to community gardening in Massachusetts. A list of BUG leaflets for sale, mostly on business aspects of running a "nonprofit" community garden, will be enclosed with your order upon request.

A catalyst of community gardening—the nonprofit Gardens For All/The National Association For Gardening—publishes two booklets: The *Guide To Community Garden Organization* is a general introduction to what's as crucial to these greenthumb groups as rainfall. *Community Gardening* gives summary case histories of 11 projects around the country. Each is $2 ppd. a copy. The Association also has a newspaper ($10 a year, six issues). To order, write Gardens For All, 180 Flynn Ave., Burlington, Vt. 05401.

☐ windy terrace

Q *I'm having difficulty finding outdoor furniture that's heavy enough to stand up to the wind on our city terrace. If we put up a screen as a windbreak, we'd loose some of the view. Any ideas? —L.M., Pittsburgh, Pa.*

A Since we're not interior designers, we're in no position to suggest specific furnishings for a particular installation. But here's a sampling of possibilities that will give you some idea of what's available.

- Custom built-in banquettes or, for a degree of mobility, one of these options.
- Cushioned furniture with relatively heavy metal frames. Lee L. Woodard Sons, for example, makes wrought iron furniture in many of styles. For your nearest store, query Woodard at 317 South Elm St., Owosso, Mich. 48867.
- For a lushly-planted terrace, perhaps you'd find the Victorian-style cast-aluminum furniture by Moultrie Manufacturing Co. appealing: A mail-order catalogue is available for $1 from Moultrie Manufacturing, Moultrie, Ga. 31768.
- Mall benches. These have flat, slatted wooden seats that seem to hover, rather than rest, on their metal legs. They're sleek, modern, and almost Japanese in feeling. Because they're backless, there's less to catch the wind than with other benches. One distributor you can write for the name of a dealer near you: Recreonics Corp., 1635 Expo Lane, Indianapolis, Ind. 46224.
- Heavyweight all-wood outdoor furniture. A source for relatively heavy, rustic cedar-log seating: Walpole Woodworkers, 767 East St., Walpole, Mass. 02081 (catalogue $1). ■

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Grow your own summer salad indoors

Lettuce, tomatoes, peppers, cress, parsley—you can produce an abundant crop all year long in flower pots at your windows

By Richard Langer

Nothing beats a fresh, crisp, home-grown salad. If you have been denied this pleasure because of a lack of garden space, or if you can grow salad ingredients only a few months annually because of the climate in your area, then think small. Grow your salad in pots.

At first thought, growing vegetables indoors in flower pots may seem rather futile. Yet, surprisingly enough, it's not only possible, but, in this high-inflation era, it's even cost-effective.

Now, I wouldn't go overboard and suggest you try such bulky crops as potatoes, corn, or carrots in pots, except, perhaps, as novelties. But the ingredients for a delicious salad—that's something else again. Planting a dozen or so 8- to 10-inch pots plus a few smaller ones—all of which fit in a single bay window—can fill a salad bowl every weekend and then some. The trick lies in what you grow and when.

First of all, there's the basic lettuce crop, the underpinnings of any window-sill salad garden. Forget about iceberg—it's difficult to grow even in the regular garden, and although certainly crisp, it leaves something to be desired on the flavor side. Another drawback is that, like all solid-head lettuce, it takes longer to grow than the loose leaf varieties.

Oak leaf, on the other hand, is one lettuce that should be in every window-sill salad-bowl garden. It takes about six weeks to mature and produces, as its name implies, an oak-leaf-shape crop. A compact plant more heat-resistant than a lot of lettuce varieties, it is the ideal indoor grower. Also, it can do well in as little as four hours of sunlight a day, which means you can tuck it behind the fruiting plants that need six hours or more of sun a day.

Ruby's bright green leaves tinged with maroon take about a week longer to mature. But this lettuce adds an unusual splash of color, as well as flavor, to your salad. Like most lettuce, it's a cool-weather crop, usually grown in spring and fall. Here, however, is where the pot-salad grower is one step ahead of the outdoor gardener. As long as there is no direct draft on it, lettuce can be grown close to the cool mini-environment of an air conditioner, producing an abundant crop even when the summer heat wilts its outside counterparts.

For variety, try Salad Bowl, with its frilly curled leaves, and the butterhead types such as the miniature Tom Thumb, with its tennis-ball-sized head specially developed for pot growing. Plant a new variety every week until you have six or eight pots of lettuce going. Then harvest the outer leaves as they grow (except for the bibb variety, where the whole head is best harvested at once). In this manner, a continuous harvest is possible, supplying fresh salad as you need it.

You can grow the tomatoes for your salad in a pot, too. Tiny Tim is the standard pot tomato, producing numerous mouth-sized fruits. It's a good first indoor tomato plant. Once you have grown it, expand your horizons—both up and down.

Up high, there's Tomato Goldie, which does splendidly in a hanging pot, rounding out your garden visually in a quite novel way as well as producing an abundance of yellow fruits. A dwarf plant with sweet 1-inch golden tomatoes, it is a heavy producer that bears all summer long indoors and well into the holiday season.

If yellow isn't your vision of tomatoes, try my own favorite, Sweet 100. A largish plant, it needs a floor-sized 12-inch pot. But "100" is a misnomer—you'll probably get a lot more luscious cherry-sized tomatoes than that from one vine. They literally hang down in super grape-sized bunches. The same holds true for the Sugar Lump variety. Both need heavy stakes to help support the abundant crop.

A summer salad without crisp juicy pepper rings seems rather bare. But there's no need to go without them. The hybrid Bell Boy is a reasonably compact pepper plant (18 to 24 inches high) for pot growing. Pepper Park's Pot is a little smaller, both in plant and fruit sizes, though it's just as productive. And its dwarf growing habit means it will do well in a hanging basket. Alternate thisone with your hanging tomatoes, and you'll have a spectacular growing sky-

Continued on page 50



A space-saving garden of lettuces and parsley in moss-lined wire baskets

Seven keys to a successful window-sill salad garden

- Use a water-filled pebble tray beneath the pots. Atmospheric moisture is essential in preventing spider mites, which love to nibble on succulent vegetable plants.
- Never allow the soil to dry out. Constantly moist, but never soggy soil is the key to a crisp, healthy crop.
- On warm days, open the windows to add some air circulation around the plants. Avoid drafts, however.
- Even if there looks to be room in the pot around the base of a tall tomato or other plant to tuck in some cress, parsley, or similar low grower, don't try it. Edible plants need all the nourishment their roots can gather. Two to a pot will just put them both on a nonproductive diet.
- Use fresh rich potting soil and fertilize regularly—except for the peppers. Give them too much nitrogen and you'll have a lovely lush green plant, but no peppers.
- Most salad garden pests such as aphids can be eliminated by spraying with a weak soap solution—about half the strength you would use for blowing soap bubbles. Make sure not to use detergents as they can damage plants.
- Always start new plants on a regular basis.

General Foods International Coffees introduces "ice-cream shoppe" coffee.

Suisse Mocha Cooler

The quick-and-easy Suisse Mocha Cooler

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1 cup milk

½ cup chocolate ice cream

Combine milk and instant coffee beverage mix in blender container; blend until dissolved. Add ice cream and blend until smooth. Garnish with grated chocolate and maraschino cherries, if desired. Makes about 1½ cups or 2 servings.



This summer, make "ice cream shoppe" coffee right in your own home. It's frothy. It's frosty. It's fun.

And it takes only minutes to make with this quick and easy recipe from General Foods International Coffees: The Suisse Mocha Cooler.

For a refreshing change of pace, make it with Irish Mocha Mint (chocolate with just a hint of mint).

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GF GENERAL FOODS

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continued from page 48

line for your indoor vegetable garden.

One last basket to consider hanging is for cucumbers—but only if you have lots of room. Cucumbers are also a bit chancier than some of the other potted salad plants, probably because they are such heavy feeders. However, if you use a mixture of three parts packaged dried (which also means deodorized) cow manure to one part soil as your potting mixture, they should bear well, though you will have to hand-pollinate the flowers to be sure the fruit sets. Try tapping the flowers or using an artist's brush. Patio Pik is the best for hanging baskets. Bush Whopper is a non-trailing variety that will do well in a 12-inch pot. But if you try it, let me reiterate that you'll need room, maybe a space 3 by 3 feet, for the leaves and fruit of just one plant.

Patio Pik, on the other hand, will hang down from its basket or run up a trellis attached to either side of the window. Growing this way, the leaves may not shade the fruit the way nature intended, so always check your impending harvest and tuck it into the shade if it becomes exposed to full sun. Also watch those tendrils. They'll grab onto anything, including curtains and any of your other salad plants within reach. Training and discipline are in order.

Parsley, particularly Paramount, does very well as a pot plant—the only problem being that you need lots of pots if you are a real parsley nibbler. Still, I'd recommend a pot or two for salad garnish. You can pick the leaves continuously as they grow almost the whole year round, although if you do this, the plants should be replaced every 18 months or so as their productivity declines.

> For a pungent flavor, try some cress. Garden cress will give you an initial crop in less than two weeks

For a pungent flavor, try some cress in your pots as well. Garden cress will give you an initial crop in less than two weeks—enough for a cress sandwich on thin-sliced bread and just the thing to keep your spirits up and taste buds working while you're waiting for the main crop. It's also good chopped and mixed with mayonnaise as a salad dressing. Two or three plants can be grown in a large pot. But keep sowing every two or three weeks, since the mature plants will bolt like lettuce, and then the cress will be beyond its tasty prime.

Watercress, the traditional English sandwich stuffer, is equally tasty but a bit harder to grow—and much slower. As its name implies, this cress grows in water—or almost. It's usually found along the edges of shallow streams and springs. It can be grown as a pot plant, but not standing in water. The trick for perfect watercress is to use two pots. Start with a 4-inch clay pot the lower third of which has been filled with coarse gravel. Add a rich potting mixture, but leave the top inch and a half of the pot unfilled. Water well and sow the seeds. Keep the soil moist until the plants begin to grow. A quicker way to get started growing watercress is to use a bunch from the green grocer. For each stem, leave the upper leaves, and bury the stem so the leaves are just showing. It will root in a week or so and produce a new plant.

Once four or more leaves have developed, put the sprouter pot inside a large plastic pot. This second pot should have no drainage hole, and it should be filled halfway with small stones, broken pot shards, or any other material that will not float and that will keep the cress pot from standing water.

Every day, fill the cress pot right to the rim with cold water. The excess will drain into the cachepot below. The following day, lift the cress pot and discard the extra water before rewatering.

Watercress should be grown away from direct sun. The plant likes shade and a cool climate, which makes it perfect for tucking in among the larger pots to round out your salad garden. ■

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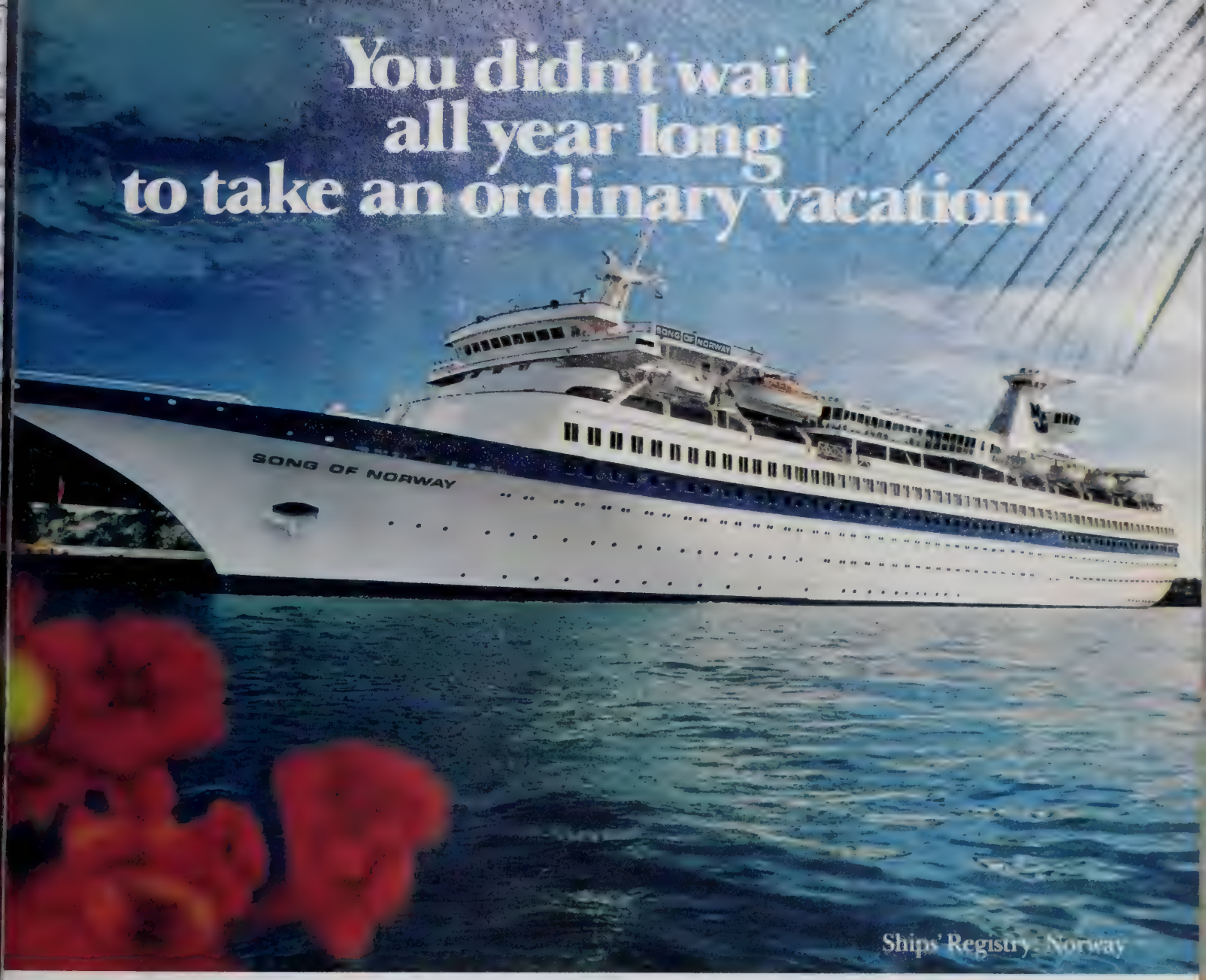
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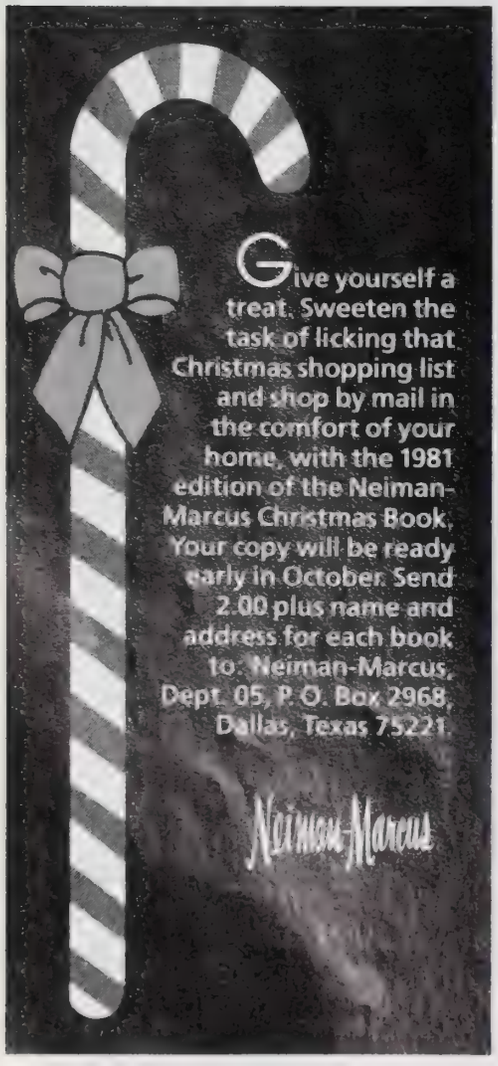
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ANTIQUES Q&A

QUESTIONS & ANSWERS
BY LOUISE ADE BOGER

AMERICAN CHAIR

I have an unusual-looking chair and would like very much to pinpoint the period from which it comes. Can you help?
—R.R., San Diego, Calif.





Your "ornamental" chair has the look of the Rutherford B. Hayes era, 1877–1881. It reflects a feeling of lightness and movability associated with an eclectic revival of the 1870s of traditional forms marked by quests for innovation.

TEUTONIC TIMEPIECE

From the mark I've drawn and the photograph can you tell me who made my clock and approximately how old it is?
—V.B., Bowdoinham, Maine





The firm Hamburg-Amerikanische Uhrenfabrik (HAU or HAC) was founded in 1883 in Hamburg by Paul Landenberger. He had great success with his production and in 1901 removed the entire factory to Schramberg, where he had lived until 1883. In 1930 the HAC consolidated with the firm Gebr. Junghans in Schramberg. This company is today the greatest German clock and watch factory. Your shelf clock probably dates around 1900.

AMERICAN EMPIRE-STYLE CHEST

Can you tell me anything about the style of my chest of drawers and the company that made it? It has the words "Berkey & Gay Furniture" written on it.
—E.P.N., Manhattan Beach, Calif.



The well-known furniture manufacturer, Berkey & Gay, can trace its beginning to 1860 when Julius Berkey with Alphonso Hamm established a small cabinet shop at Grand Rapids, Mich. After several changes the firm was incorporated as Berkey & Gay Furniture in 1873. It is noted not only for its ambitious exhibition pieces, but also for the fine quality of its regular production. It closed in 1948 and was acquired by John Widdicomb Co. in 1949. Your chest of drawers with an attached dressing mirror reflects the influence of the Revived American Empire style and probably dates around 1900.

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it's summer!

INDULGE YOURSELF

31 days of simple pleasures

. Summer. Strawberries. ool drinks. Put them all to- ether. Hull berries and set ne in each compartment of n ice tray. Fill with cooled oiled water—the boiling elps make the ice crystal- lear. Freeze.

. Borrow a book of light erse from the library. Such s *Times Three* by Phyllis IcGinley, who sums up sum- er in a stanza: "By day the hattering mowers cope/ Vith grass decreed a final vinner./ Darkness delays. The skipping rope/ Twirls in he driveway after dinner."

. Polish all the mirrors in our house. Team up your leaning spray with yester- lay's newspaper—it makes an bsorbent, lint-free "rag."

. Squeeze your own orange uice. (Is *any*thing sweeter?)

5. Rediscover letter-writing. Where else can you get—or give—so much pleasure for 18¢? For inspiration, read Lady Antonia Fraser's selec- tion of great *Love Letters* (Knopf).

6. Buy a single lacy spider chrysanthemum or spectacu- lar lily and recycle an empty champagne bottle as a vase.

7. Get a real sea sponge for your bath. Soft . . . long-last- ing. The pores go *all* the way through it (no "dead-ends" as with synthetic sponges), so it comes really clean. *That's* why professional window- washers use them.

8. Press a field flower, be- tween wax paper, in a book.

9. Buy sweet butter instead of salted. Pastry chefs prefer it—a more delicate flavor at no extra cost. Store extra sticks in the freezer.

10. Treat yourself to *real* tea: Loose leaves! Earl Grey is de- lectable with a squeeze of lem- on and drop of honey—a rev-up for lazy oh-why-do-I- have-to-get-up summer morn- ings.

11. Bring the evening into bloom: Buy a gardenia to tuck into your hair. *Live* perfume!

12. Soothe yourself with a set of satin sheets. Or, at least, a satin pillowcase—it's said to help a hairdo last longer.

13. Buy a new set of buttons for your linen blazer.

14. Enjoy a jar of macadamia nuts. Savor each nut slowly, like a piece of hard candy.

15. Indulge in creamy bath soap in your favorite fra- grance. Buy ahead, unwrap the bars, and tuck them into your lingerie drawer. The longer they're allowed to dry out, the longer they'll last in the tub.

16. With a new season, dis- cover new seasonings. Experi- ment! Oregano lends unex- pected elegance to lima beans, for example.

17. Pay-day plus: Get the bank teller to give you your due in brand-spanking-new bills.

18. Give yourself a wel[illegible] surprise every time you open your clothes-closet door: Cov- er the shoeboxes on the shelf with small-scale "bandbox" prints. All you need is an afternoon or two, scissors, white glue—and a superannu- ated sample book from a friendly wallpaper store.

19. Silence is golden. Keep the telephone from disturbing the stillness of a Sunday after- noon. Add "The Silencer" switch, by Zoom Telephonics of Boston. About $6.

20. Breakfast break: Eat a tangelo, mango, or kiwi fruit instead of your usual half a grapefruit. Or glorify your grapefruit—spoon a bit of Cointreau or honey over it, then warm it in the oven.

21. Buy a wooden comb from an Oriental imports shop: It takes tangles out without put- ting static electricity in.

22. Replace a ho-hum door- knob on a frequently used door with a pretty flower- sprigged porcelain one. Or with a brass or crystal one fer- reted out at a flea market.

23. Reward yourself with wild rice. Sublime flavor—and the cooked kernels have both softness and crunch to them. A time-saver: Wash wild rice by boiling it in water briefly. Throw away the water, cover rice with chicken stock and let soak for half a day or so. Then all you have to do is sauté the rice briefly in butter before serving.

24. Crossword-puzzlers unite: Buy a decent "pencil"—a re- fillable lead-holder plus a pack of grade "B" leads (soft, easy to erase). Most art-sup- ply stores also sell tiny lead sharpeners to go with them.

25. Spend the whole day in bed. The night before, plant a day's pleasantries on your bedside table—a clipboard to pin that crossword to. Needle- work. A manicure set (why not change the color of your nail polish while you're at it?). A few books you've always wanted to peruse.

26. Top the dinner table with a checkered tablecover, a ca- rafe of daisies. Light candles. Pour white wine spritzers, put on a recording of Edith Piaf or Georges Moustaki. Then squint your eyes slightly—and you might as well be at a French café.

27. Treat your leather bag to a "facial." Sponge it with leather balm.

28. Get yourself a snazzy new toothbrush with soft bristles so you can give your gums some t.l.c.

29. Stir and sip your iced tea with a flourish—through a sterling silver straw "gar- nished" at the bottom with silver mint leaves. $18.25 at Tiffany & Co., New York.

30. Make pleasant memories last longer. Keep a scrapbook. Or start a "day book" of in- spiring quotes, clippings, and observations.

31. Day dream. Feed your imagination. When you come right down to it, it's not pos- sessions or talents but what you do with them that counts. Pablo Picasso once made a print from the skeleton of a fish he'd just eaten for lunch. Would that our imaginations were all so rich!


SEAFOOD

WHERE IS

remembering the person who taught you how to kiss... Fresh tomato-and-basil salad rich with the taste of the earth... A hammock for two... Dressing in cool, crisp white linens after a day on the beach ...Frozen daiquiris... Romantic Russian novels—deep snow, lush furs... Skinny-dipping in a lake (not a pool)...

Summer is the glory of wind, sun, and sand. . . . The messy, free-for-all fun of a seafood feast, Maryland style, left: a pile of boiled crabs with cole slaw and ice-cold beer.

Lloyd Ziff



Stanley Knap

Summer is snoozing in the sun, above. Avoid sunburn by protecting yourself with a sensible, hard-working sunscreen, reapplied often. All sun products are now labeled with a numerical "Sun Protection Factor," or SPF. Look for a high SPF for high protection. . . . Summer is also hot-tubbing (here, at the home of J. Hyde Crawford of Quadrille), top right. Turn your soaks into energizing fitness, toning muscles by working against the water. Afterward, quench thirsty skin with a moisturizing lotion, applied while the skin's still damp. . . . Summer is the splash of running water under the sun, like this open-air shower on a deck at Bob Patino and Vincent Wolf's house, below, for washing off sand after the beach.

SUMMER is 4711 cologne...Fireflies in a jar... Fresh mint...The smell of canvas tents...Riding in an open car and not caring if your hair gets blown... Huge bowls of flowers all in one color... Listening to classical music under the stars... Fresh peach ice cream... Flirtations... The smell of honeysuckle, roses, and privet in the air...The lights of a Ferris wheel...Every song by the Beach Boys ...The steady background hum of cicadas ...Warm huckleberry pie...Digging up long-lost games: caroms, cribbage, Clue...Baseball games on the radio ...Rubbing coconut oil on someone you've just fallen in love with...

William P.



Michael



Summer is the color of sunsets trapped in apr cot beads of American golden caviar and th full-bodied, dry, salmon-hued sparkling wine such as Blanc de Noirs champagne, *abov* Each, alone, spells sensuous; together, blis The caviar inspired chef Seppi Renggli of Th Four Seasons restaurant in New York to blen it with fresh chives and crème fraîche to mak the sauce to serve this summer: as a dip fo vegetables; with smoked trout for a first cours or light lunch; as a filling for scooped-ou steamed new potatoes for hors d'oeuvre; wit cold poached mussels or hot fried oysters; wit deep-fried fillets of sole or smelts. Recipe page 120. Caviar holder, champagne flute Baccarat. Silver: by Ercuis, through Baccarat

Joshua Greene





Peter Aaron © ESTO



Beadle



Stanley Knap

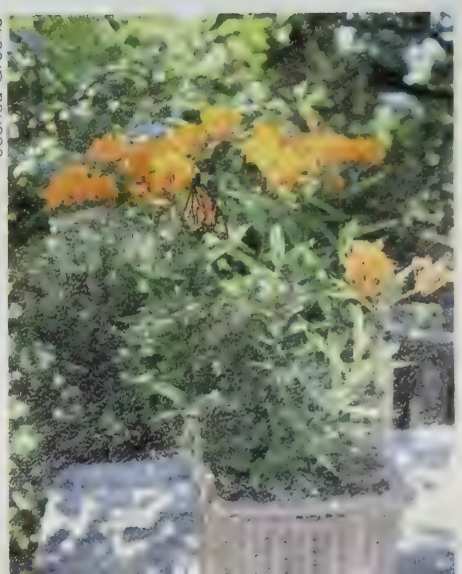
Summer is a roller-coaster ride on a hot afternoon, above, *and a Ferris-wheel ride after the sun goes down. . . . Lunch out of doors,* top, *with citronella candles and lavender sachet to keep the bugs away, and nearby shelter just in case it starts to rain. . . .* Left: *Bathing suits hung on a clothesline to dry: a do-it-yourself Hockney. . . . Swimming pools and remodeled barns,* bottom left, *two great American ideas even better together. . . .* Below: *The portable beauty of indoor/outdoor flowers, to keep you company outside, and then to take inside with you at nightfall. Here, a basketful of butterfly weed.*

..Bossa-nova music...Morning-glories... Walking barefoot in the grass...Cold, briny clams in a tub of ice...The creak of wicker... Floppy straw hats worn at a garden wedding ...Filigreed globes of Queen Anne's lace just before they open...Toasting marshmallows in a bonfire on the beach... Walks in the dark with flashlights...The snap of the flag on the Fourth of July...The deserted city on Labor Day.



Peter Aaron © ESTO

Joshua Greene





Delight for the senses, rejuvenation for the spirit– what a busy California couple find in

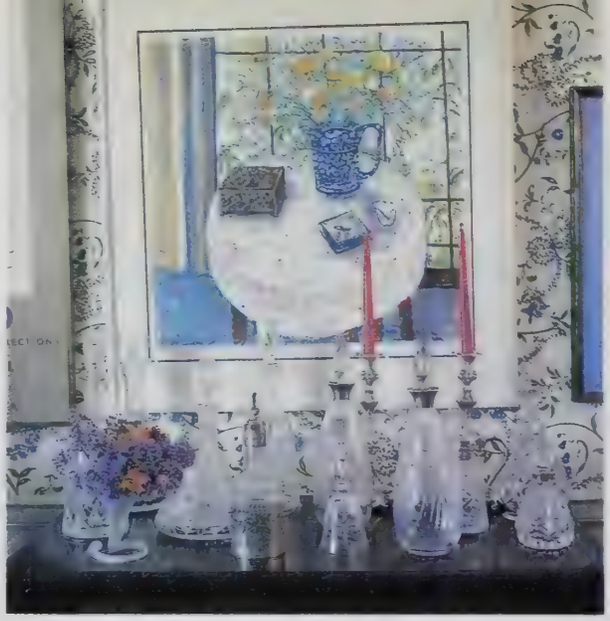
Their Own Private Garden of Eden

A wicker-furnished patio with statues, winding brick paths, redwoods, and an all-year feast of flowers provide relaxation for best-selling author Barney Leason and his wife, society columnist Jody Jacobs.

Charles White



"I'm emotional about the things I buy. Everything in this house came from somewhere else, but I find they go perfectly together because I love them all"



Looking north over the garden, a bay window in the foyer, right, sheds light on an eye-catching table display with two Brighton-style bamboo chairs. More blue and white, above, this time in a lithograph by Beverly Hyman, hanging over a group of silver and glass decanters.

Most people like to surround themselves with things they have fallen in love with over the years, but few are so loyal to their collections as Jody Jacobs, whose house in Los Angeles is in effect a dazzling storehouse for objects she has found and carried with her from the various places she has visited in the world. "They work anywhere," she declares. "From a house on the beach to an apartment in New York to an Edwardian house in London and now this garden house in California. Most of the things I started with I have still."

While her husband, Barney Leason, turns out best-selling novels (his first was *Rodeo Drive*; his second, *Scandals,* will be out in October) in his workroom in one part of the house, Jody Jacobs, society editor of *The Los Angeles Times,* writes her daily column in a glass-enclosed sunroom she has chosen as her work space. "I usually read and sort the mail in bed," she says. "Barney starts work early and rarely has a lunch break. After writing we relax in our garden, where we both putter around."

Her collecting, which began as a rebellion against the heavy furniture she grew up with, became, as she admits, "quite compulsive" over the years. As well as 18th-century English and French country furniture, which fills the Los Angeles house, porcelain, glass, silver, fabrics, and baskets have all accumulated in ever-increasing variety. The unifying theme, however, is blue and white. "I've been collecting blue and white for a long time," she says. "I've always loved it. In London I once tried gray and white—but I was not happy. I also look for paintings to go with my collections."

Jody Jacobs attaches one condition to her collections, which perhaps is the secret of the charm of her rooms. "I like to have everything out," she says. "When someone puts something away I miss it at once. Everything I buy I love."

The major challenge to a collector on this scale, however, is how to display the objects most effectively. Jody Jacobs was helped in this respect by Walter Boxer, a design consultant and old friend from their days in London. "A collection should be grouped to form a composition," he believes. "But in addition, I believe in bringing in something else as a diversion—for instance, startling orange fruit or flowers in a display of blue and white, or a different texture in a collection of porcelain." (Such as the three shiny brass boxes with the blue-and-white porcelain on the table in the foyer, *right.*) "In this way the eye is caught and given visual direction, a focal point in what might otherwise be a formless cluster."

The only other problem is where to put all the new things that come into the house. "I'm running out of space. We need to reorganize and add storage space," Jody Jacobs admits. "But," she adds, displaying a true collector's weakness, "I would never put anything away if I could avoid it." ■ *By Caroline Seebohm. Editor: Joyce MacRae*

THEIR OWN PRIVATE GARDEN OF EDEN

Charles White





In the living room, right, English and French chairs, Victorian sofa, Chinese rug, bamboo tables, and mirror panels unobtrusively pulled together with blue and white. Vignette of tea set, above, with diversionary orchid and fruit.

"The house was built over a tennis court, in a wonderful secret garden. As we opened the gate, we fell in love with it"

THEIR OWN PRIVATE GARDEN OF EDEN





The Priceless Luxury of the Simple Life



The rooms of the Porter house on Great Spruce Head Island are suffused with luminous light and a timeless calm. Left: *A homemade still-life of cornflowers, carnations, and nemesia in an ironstone mug, cherries in an ironstone bowl, set off by a woven blue-and-white checked tablecloth.* Above: *Utility expressed with an artist's eye: the beautifully composed china pantry.*

Summer living at its best is free of the unnecessary—as in the classic Maine house of a famous artist couple, Aline and Eliot Porter

Luxury of the Simple Life

Their own private island has become home and studio, retreat and refuge for a renowned photographer and his wife, a painter



Eliot Porter assembled his prefab house, above, in just two days in 1928. Bedroom, right, sums up Aline Porter's simple decorating formula: snow-white walls, curtains, and painted furniture to reflect the pearly light, plus brightly painted floors and the vivid patterns of antique quilts, rag and hooked rugs.

Summer is the season of the year made for casting off: our clothes, our cares (if we are lucky), and the complexities of the modern world. It takes a special outlook on life to deal with real simplicity, and one must be either very innocent or very experienced to be truly happy at leading the simple life. Most of us are caught somewhere between those two states of grace, and sometimes we have trouble in laying aside the concerns of getting and spending for long enough to appreciate that the best things in life (as the song tells us) really are free. But the more one knows of the world, the more one can appreciate the gentle process of simplification that will inevitably change our view of things if we will only let it. For the greatest refinement really is simplicity, and the art of understanding that is central to our enjoying the summers of our lives.

Most of us have ties to some special summer place. For Eliot Porter, the famous naturalist photographer, and his wife Aline, the artist, it is Great Spruce Head Island, off the coast of southeast Maine, where they come from their winter home in Santa Fe to spend part of every summer. His father, a prosperous Chicago businessman, bought the island in 1911, and since the age of 10, Eliot Porter has come to know this small, private enclave perhaps better than any other corner of the world. Aline and Eliot Porter's way of life and the house he built there seem mindful of the advice of another great lover of Maine, Henry David Thoreau, who urged us to "simplify, simplify." That the Porters have done, both in terms of their possessions and their pursuits, and they seem much richer for it than those driven people who are constantly seeking for more, and still more.

The first thing that strikes you about this part of Maine is the color, intense and of an almost hallucinatory sharpness. This is not the mud-brown Maine of Andrew Wyeth, who summers not far from here and whose palette embraces the spectrum from burnt ocher to beige. The color of Great Spruce Head Island is much more like the clean, clear watercolors of Fairfield Porter, Eliot's well-known artist brother who died a few years ago. "I think Fairfield did his best paintings in Maine," Aline Porter says. "There is wonderful light here," adds Eliot Porter, "A very full light that can also be soft and pearly. There is a great deal of re-



Beadle





ection off the water, and even when it's cloudy or fog- y a kind of ambient light spreads around and has an nveloping effect."

As artists, the Porters are acutely aware of the quality of light and color. And the way in which Aline Porter has ecorated their house (which her husband built in two ays from a prefab kit in 1928) distills that visual wareness with equal clarity and radiance. The walls hroughout the Porter house are painted a snowy white hat reflects and diffuses the remarkable natural light. he simple, sheer curtains and much of the old painted urniture are white, too. But these rooms are not starkly nonochromatic: Each has its vely jolts of pure color, given dded power by the luminous white surround. Thus the shiny pple-green floor of a bedroom nderscores the bold geometric nap of handmade quilts and he soft pastel rag rugs Aline Porter discovered in Maine an- iques shops. Against an old- fashioned, white-painted uckboard wall, a simple kitch- en table painted a fresh sky blue becomes a visual magnet nd turns anything set on top f it into an inadvertent still- ife. These are effects that many decorators would strain after to achieve, but with Aline Porter hey were things that just came naturally. "I certainly didn't 'decorate' it in any sense of the word," explains Mrs. Porter, "I was just after a kind of old- fashioned New England sum- mer look. I grew up in Boston and we summered in New Hampshire, and many of these things were done just the same way there, too."



Without some outside evidence, it would be hard to guess what year it is at the Porter house: Its comfortable atmosphere has escaped the telltale signs of age and date. But the strong visual awareness of its owners makes it an exceptional example of the Maine style at its prettiest. Opposite page: *A corner of the living room, with Eliot Porter's binoculars close at hand.* Left: *The kitchen, with its woodburning stove, has changed little in 50 years, but it's still remarkably efficient.*

Days on Great Spruce Head Island are pleasantly unstructured, but certainly not indolent. Aline Porter customarily claims the morning for her painting, though her husband's photography is done on a necessarily more flexible basis. Thus guests at the Porter compound (the other houses on the island are owned by Eliot Porter's brothers, and a number of friends and extended-family members are usually in attendance during the summer) are often left to amuse themselves, and are not dragooned through an exhausting round of planned activities. There is a tennis court for those who want it, but also inviting trails perfect for quiet nature walks and bird watching. There is no telephone, and no "entertaining" of a formal kind is ever done. Pleasures are simple, but still decidedly luxurious, like collecting wildflowers more unusual than a bouquet from any florist, or walking down to the dock to buy a live lobster from the caretaker, who doubles as a lobsterman.

These and the other attractions of the region have not been lost on the summer folk who have been drawn in increasing numbers to this island-dotted coastline since the Porters first came *(Continued on page 136)*

The rooms of the house have a timeless serenity that has remained constant for over 50 years

Beadle

The house is filled with reminders of the glory of the great outdoors that beckons through every window









Beadle

The Porter house has an old-fashioned country look without cuteness or coy nostalgia. Flowers gathered on walks are a permanent but ever-changing part of the decoration, such as the beach roses in a blue basin, top left, *or in a basket in the bedroom,* bottom left, *or wildflowers next to the Franklin stove,* top right. *Absence of "serious" art is a telling sign of the vacation house of two artists, but one wall of the kitchen,* bottom right, *displays the Porter grandchildren's drawings.* Right: *Path to harbor.*

Luxury of the Simple Life





Porches Will Never be the Same

once you discover

the whimsical charm of the carpenter's art

Stephen Kel



m the richly ornamental to the whimsical, the voluptuous curves and geometric interplay of porch brackets have enriched faces of American houses for over a century. From before the Civil War to the beginning of World War I, elaborate od trim (made possible by the mechanized lathe and scroll saw) was used to adorn houses all across our country. Still decorating ny old houses, these fanciful brackets are being appreciated once again. The ones on these pages, in the fishing villages the North Shore of Long Island, were often designed by sailors while at sea. For the less handy, reproductions can be ught today from mail-order catalogues, or originals can sometimes be found at local salvage yards.

THE MADNE

A WRITER REMEMBERS NEW ORLEANS CHILDHOOD SUMMERS — "A FEVE

BY ANATOLE BROYARD

Summer, for me, was never a time when the living wa
easy. In the absence of school, it was an ambiguou
space that I had to fill with decision. Summer was m
first attempt to entertain myself, to manage my ow
life, to plan.

It was almost the only leisure I had for thinking about m
self. My face was flushed with thinking. In the French Quart
of New Orleans where I was born, everything glared in th
sun, nothing could be ignored. It seemed to me that summ
was a time when life was turned inside out, when everyo
came out into the street in order to decide what to do wi
themselves.

Standing on the sidewalk, confronting the day, I felt th
the sun was ripening me, but for what? Like a wary animu
I listened to the whisper of the breeze, trying to hear wh
it was saying. In New Orleans, it carried the sound of insect
peddlers, train whistles, and blues. Especially blues. Summ
was like a dance to an interminable blues.

Southern summers are infected by history. The deep stillne
in the middle of the afternoon is like a moment of observanc
a ceremonial pause, to remind you of all the blood and effo
that have soaked into the earth at your feet. You feel as
the dead have been planted there to fertilize the present. Sout
erners love their dead.

Summer in the South is one metaphor after another, li
a profusion of blooms. One day a large snake came out of th
sewer at the corner, showed himself to us, and then disappear
again. A fruit seller on a wagon cut a conical red plug fro
a watermelon and held it up with a knowing smile. I pulle
at a ring embedded in the ground and a rusty spring shot di
into my nose and eyes. I stood on an ant hill and red an
ran up my pants like fire. When I bit into a ripe fig fro
the tree in my backyard, I knew that there was more to th
world than I could understand.

When the afternoon cooled, people in the French Quart
used to bring out chairs and sit on the sidewalk. My moth
would powder her neck and face and move a fan in front
her as if she was absently waving at something deep in h
head, behind her eyes. Everyone in the neighborhood w
strung out on the sidewalk like wash on a line, as if to sa
"Here we are, that's all there is, just us." And yet they didn
seem to mind.

One Sunday, dressed all in white, I was given a bouqu
of flowers to lay on the altar in church. I refused to surrend
them. That same summer I fell in love for the first time. Th
girl, whose name was Annette, was 12 years old, twice m
age, and I made a necklace for her of four-o'clocks strung
a thread.

EDITOR'S NOTE: *Anatole Broyard has been a daily book cr
ic for* The New York Times *for 10 years, and is also current
writing the Sunday column "Reading and Writing" for the p
per's* Book Review. *Fifty of his* Times *feature articles appe
in his book* Men, Women and Other Anti-climaxes, *publishe
in 1980 by Methuen. Mr. Broyard is working on a novel. H
lives in Connecticut with his wife and two children.*

NEW BOOKS TO READ THIS SUMMER

recommended by Anatole Broyard

THE MEN'S CLUB
Leonard Michaels; Farrar, Straus & Giroux
A novel of men bemused, baffled, humbled, angered by their feelings about women

DISAPPEARANCES
William Wiser; Atheneum
The ironies of love and murder... best fictional portrait of Paris in years

HOUSEKEEPING
Marilynne Robinson; Farrar, Straus & Giroux
An eccentric young drifter pressed into service as the foster mother of an adolescent girl... a radical revision—poetic, impractical, appealing—of the idea of motherhood

BACH AND THE DANCE OF GOD
Wilfrid Mellers; Oxford
Scholarship as joy... a musical interpretation of religion

GORKY PARK
Martin Cruz Smith; Random House
An irresistible Moscow detective... love and justice in a police state

THE HOUR OF OUR DEATH
Philippe Ariès; Knopf
A brilliant sociological survey of fashions in dying in the past thousand years

FLOWERS OF EMPTINESS
Sally Belfrage; Dial
A level-headed, witty Englishwoman in an Indian ashram wondering how the modern self got so lost, and how much scrutiny it can stand

SINGLED OUT
Richard Schickel; Viking
Never take up with unemployed women and other advice for the divorced man

ELLIS ISLAND
Mark Helprin; Delacorte
Chagall, Kafka, and something peculiarly his own, in lyrical but not sentimental short stories

JULY'S PEOPLE
Nadine Gordimer; Viking
Blacks and whites trying to live down their differences in South Africa... by one of the best living novelists

OF SUMMER

HE MIND, A BLOOM OF CONSCIOUSNESS, A PREMONITION OF DESIRE



boyfriend, who was also 12, took pity on me. It was his om, when Annette took a bath, to climb up onto the side is house, which was across the driveway from hers, and rve her when the breeze stirred the curtains of her bath- n window. In the security of his superior age, he invited to join him.

wanted to. Oh, I wanted to. To this day, I dream of what st. My most precious possession at that time was a Sacred rt medal, a fiercely anatomical representation, in lurid vel- , of Jesus' lifegiving organ, which was parted in the middle a partly open book, as if for the inspection of the skeptical. nagined Annette's beauty in her bath as something of that er and would have given anything to have seen it. But it nt sharing her with another, and so I never did.

There was a brooding madness, a sense of extremity, in New Orleans summers. Now that we have disarmed summer with air conditioning, we forget the power of its impact. There was the time it drove old Mr. Salois, next-door neighbor, to the boiling point. He was an ec- tric widower who lived alone. His stinginess with money, ech, and gesture was legendary. Unlike most of the people the street, who could speak English, Mr. Salois spoke only nch. He was a more pronounced provincial Frenchman n any I have since met in literature.

A heavy rain had fallen, turning our unpaved street into a of mud, and, looking out of his window, Mr. Salois saw rcel, a neighborhood boy of 10, splashing up and down, ttering himself with mud, in the middle of the street. I don't w what made him do it—he was not an unusual boy in way—but his antics outraged the rational Frenchman in Salois.

He leaned precariously from his window and let out a stream French at Marcel. It was more than I had heard him say ix years. He was practically screaming. Marcel's only reply to stamp his foot in the mud and send it flying. Mr. Salois led back into his house, like a turtle pulling in its head. en he reappeared, he held a small nickel-plated pistol in hand. Without another word, he fired a single shot into air.

Summer was particularly hard on dogs, and, like Mr. Salois, they, too, often went mad in the heat of the afternoon. When this happened a cry would be relayed up the street: *Fou chien! Fou chien!* I was playing in front of my house one day when the cry went up. It must have been a weekend, for my father was home. He came quickly out of the house and carried me inside. Then he stood on the sidewalk looking up the street while I watched him from the window of our one-story house.

He held a hand ax in one hand. He must have brought it with him when he heard the cry, must have run to his shop in the backyard. How quick he was! A hand ax was like a hatchet with a longer handle. My father was a builder and had all sorts of tools.

A slim man of average height, he had more than average grace. He stood in a relaxed but alert attitude, at a right angle to me in my window so that I could see his face, which was wonderfully attentive, secretively concentrated.

The dog came racing up the street, foaming at the mouth, a large white mongrel the size of a German Shepherd. The street was deserted except for my father, dreamlike in its emptiness. Like me, everyone else was at their windows. In those days, dogs in New Orleans were not inoculated, and rabies, which we called hydrophobia, was a serious matter.

When the dog saw my father, it seemed to me that he was further enraged by this man's calm, his poise. Though he had been running hard, he appeared to accelerate. I felt a terrible fear for my father, and I wanted to cry out to him, but he looked so studious, so deeply interested in the dog, that I didn't dare disturb him.

The dog leapt, it seemed to fly up off the sidewalk. My father altered his attitude ever so slightly, like a soldier coming smoothly to attention. He raised the ax, a conductor lifting his baton. It was a delicate movement, made with his wrist and his forearm.

With a graceful and precise gesture, the sort of gesture a Frenchman makes to emphasize a point, he brought down the ax. It split the skull when the dog was only a yard away from my father and it fell at his feet like an ardent admirer. I sensed, even then, that my father had subdued the madness of summer. It was one of the things fathers did.

Now I see that it was only temporary. Though my father is gone, the madness of summer is not, for I still feel it. When July arrives with its shimmering afternoons, I wonder what I'm supposed to do about them. The summer before last, I went to France, as if I could find the French Quarter, which no longer exists for me, in the Lot, a *département* in the southwest, which the inhabitants call *le pays perdu.*

I didn't find it. What I found was that summer, for me, is a fever of the mind, a bloom of consciousness, a sweating of regret, a premonition of desire. Last summer, I sat on the beach at Martha's Vineyard and tried to find or lose myself in the space that stretched from me to the horizon. I thought about what Wallace Stevens called "the madness of space . . . its jocular procreations."

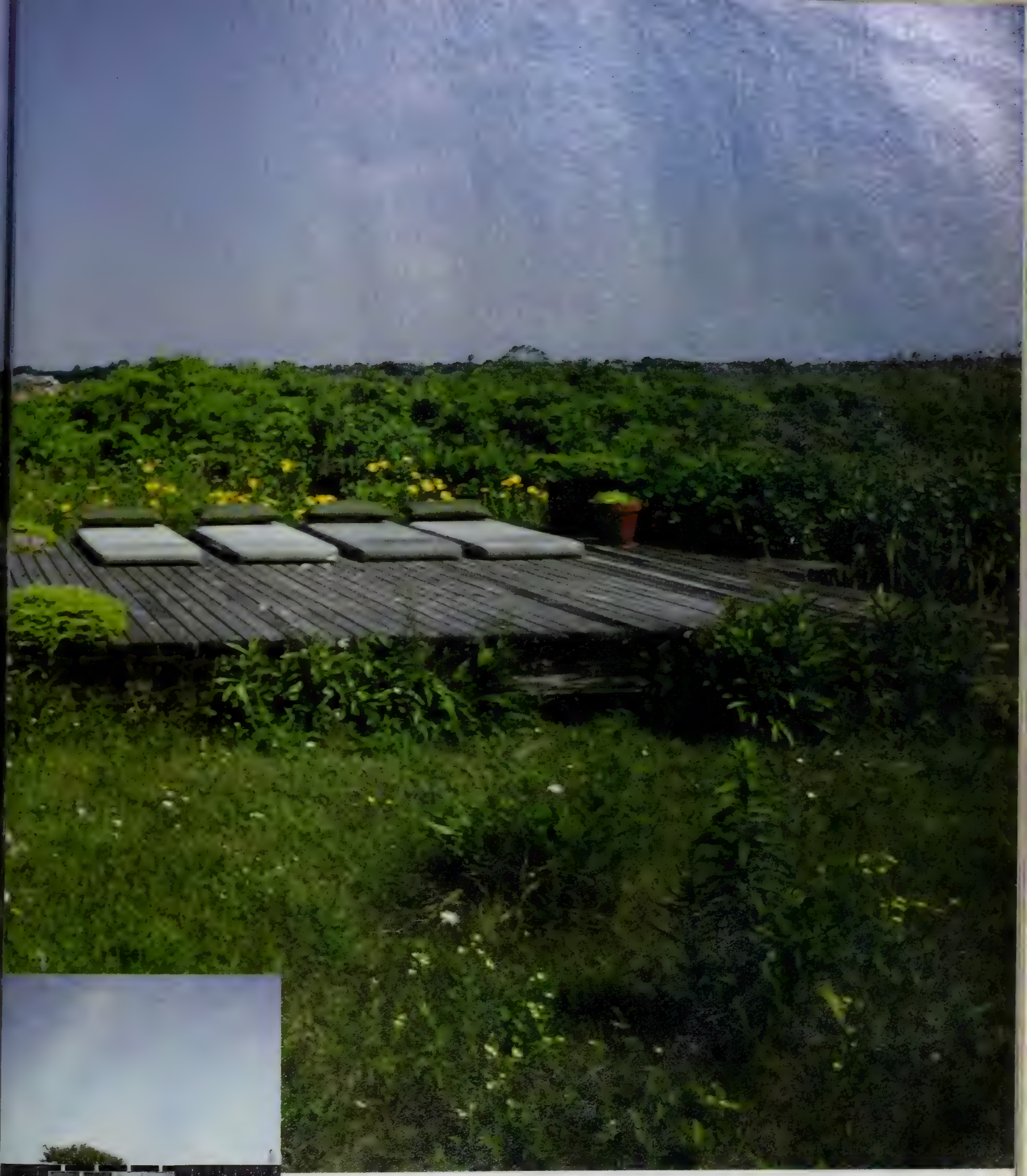
This summer, I don't know what I'm going to do. The question hums in my ear, like the sound inside a conch shell. ■



VACATION LIVING—WHAT THE PROS KNOW

Careful Planning= Carefree Days

Above: *Behind the hou lie a dining deck, a sun ning deck, then a boar path to a third deck bes the salt pond (see page 111). Festive parachute- cloth canopy filters mid sun. Artimede chairs.*
Right: *Boardwalk to fr door, where frosted-glas panels lend privacy.*

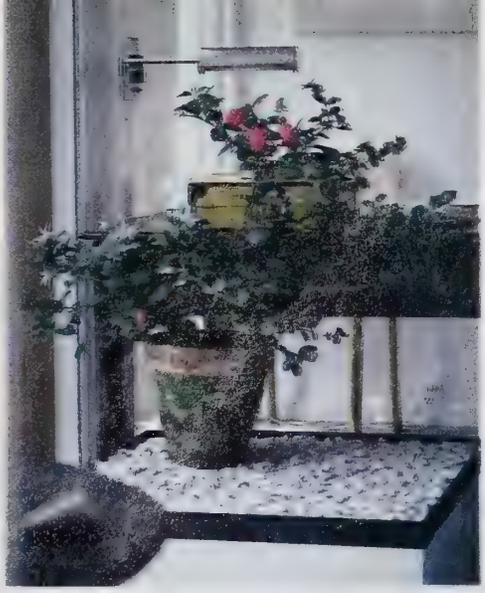




Emerick Bronson

Seasonal delights fill the hours at the Long Island, New York, summer house of designer Lee Bailey: feasting on the day's pick of local strawberries, asparagus, tomatoes, peaches; savoring a luxuriant flower garden; canoeing to the ocean beach across a salt pond that edges the property; taking all sunny-weather meals on the decks. "I get so much out of summer, I am content to return to my city work schedule in the fall," he says. The Bailey guests share the riches, being provided by their host with "plenty of things to eat, drink, and read, but with no scheduled activities." Here, impromptu recreation is summer's way. The long, symmetrical house, *left,* is pierced at the center with a house-deep living room that opens east and west for natural air cooling. The design, placement, texture, and color of the furnishings indoors and on the decks are part of Lee Bailey's considerate plan for easy livability. ■

By Elaine Greene. Editor: Kaaren Gray



Typical Bailey mix: old algae-covered flowerpot; new clean-lined cube planter of plastic laminate lined with tin.



The ocean-viewing master bedroom has a floor covered with indoor-outdoor carpeting as do all major rooms.



Chemists' flask, sold in Lee Bailey's shop at Henri Bendel in New York, holds branches of rosa rugosa.



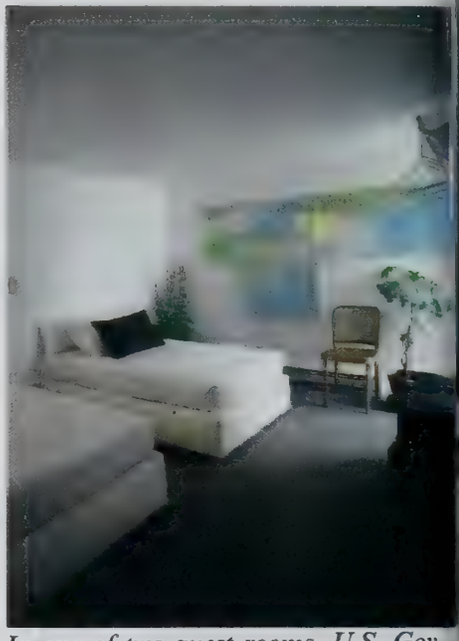
Everything on view in the dine-in kitchen: cooking implements, food. Tabletop is recycled floorboards.

Carefree Days

Tips on vacation-house living from Lee Bailey

• Own nothing fragile. • Do not try to fight the weathering of outdoor furniture or of indoor upholstery and rugs. A faded look is suitable at the beach, is often prettier than a new look, and it creates a relaxed atmosphere. • Grow flowers in the greatest abundance you can manage so you can enjoy some in the garden, cut others for the house. • Plant old varieties of flowers; at the windy waterside, they seem the sturdiest. • Flowering plants make no-work decoration; so do fresh fruits and vegetables. • Big bunches of flowers of the same length need no arranging, just a simple container to hold them. • A huge plain platter can hold the entire main course—meat, vegetables—for easiest service and clean-up. The same platter can be a great help at a cocktail party. • Brew your sun tea in the glass pitcher you will later chill and serve it in. • Equip yourself with vessels in which you can cook, then freeze or refrigerate and finally bring to the table. • Do not plan a first course; instead be sure the main course is plentiful. • Avoid cooking dishes that the passage of time will destroy (no hot soufflés). Room-temperature food is best for buffets.

Shopping Information, see page 137.



In one of two guest rooms, U.S. Government survey maps of Long Island are useful, handsome, inexpensive art.



The kitchen opens to a greenhouse dining corner from which pond, garden, and arriving guests can be seen.

Opposite page: *The living room includes canvas-covered seating, antique armchair in a "nice old suede."*



Wire shelf with hanging bar and wire wall grids, all coated with white vinyl, are easy to install and to use.



WHAT THE PROS KNOW

The Simplest Solution Works the Best

A piece of seersucker for a lightweight door that lets the sea breezes through; meals planned around what's ripe, what's blooming; beach mats drying on a broomstick nailed to the wall. These are all part of the easygoing lifestyle at this beach house by the ocean. The summer tenants: New York designers Bob Patino and Vincent Wolf of Patino/Wolf Associates, noted for their sophisticated modernist interiors. Their lives—and their decorating—do an about-face on weekends that's totally in tune with their surroundings. "It's all a matter of suitability," explains Mr. Patino. "There's a wonderful simplicity here that we didn't want to spoil. The house has its own unique personality, which has evolved through several owners. All we've done is refine it a bit, and add some special touches"—like seashell soapdishes, painted floors, candles in low tin bowls. What could be more sensible for the beach? "The look of the house is the antithesis of what we usually do as designers—a totally different point of view—which is why we find it so refreshing." Details, see Inside Story. ■ *By Mary Seehafer. Editor: Jacqueline Gonnet*



Bedroom curtains are extensions of the printed cotton sheeting that tents the ceiling of the room. Twisted and knotted, the curtains tie back by day for a view of the deck.

The exterior of the house is stained silver-gray, then brushed lightly each summer with light blue paint. The effect: a softly weathered tint echoing sky and sea.



Joshua Greene





A niche in the bedroom wall showcases simple treasures on glass shelves: beach stones and shells, a child's drawing, and Botticelli's Venus cut from a foreign magazine.



The deck has three levels terracing down from the house. The lowest level is perfect for summer meals, shaded by surrounding woods, and trees that grow through the deck.



In the dining area, personal touches create the friendly mood: curtains made from tablecloth cotton, fresh fruit on the table in an oversized tin mixing bowl, a small painted chair stacked on top of a side chair along the wall, "just because it looks good." The dresser's empty, for weekend guests to use.



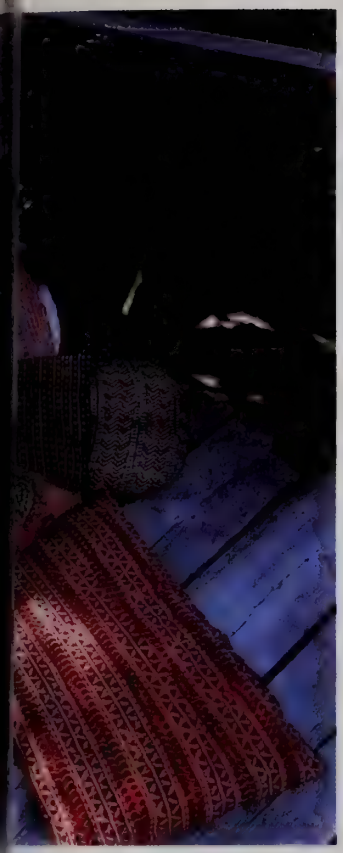
In the bedroom, a tented ceiling adds romance. Dressers backed up to the bed take the place of a headboard. Drawer fronts are painted in muted tones to look faded by the sun. The plank overhead makes practical use of vertical space. Bed netting foils hungry mosquitoes when windows are open at night.



Simple Solutions

Secrets of an easy beach life. from Patino/Wolf

• Invest in a summer's worth of a tractive disposable eating gear, and en joy three months of freedom fro dishwashing. • Keep suntan lotions i a bag by the door. Trot the whole ba down to the beach when you go. • A outdoor shower is practical, and ha a marvelous back-to-nature mystiqu about it. • If it's privacy you're afte don't have a place with lots of gue rooms. • Make sure everything washable. • Candlelight seems mo appropriate illumination than electri ity when roughing it. • Likewise, sta away from mechanical things. Let th birds be your alarm clock, the soun of the sea your soporific. • Don overdo your decorating. Do jus enough to make the place pleasurabl then let the house and the setting b come the interest. • If you're rentin take some steps to make the plac your own: Arrange furniture to su yourself; move things from one roo to another if you like; search throug cupboards and closets for special find to put to use in new ways. • Bare th floors for clean-sweep cleaning • Leave deck furniture outside, ex posed to the elements. It will take o a lovely weathered look. • Stor things where they are used, on ope shelves that allow air to circulate.





Shady corners of the deck are reserved for napping on piles of soft Indian pillows. The fireproof gauze lantern, with votive candle inside, is one of several that hang in the trees around the house. They're lit every night when the sun goes down, for a dreamy, fairytale glow.

In the living room, the environment becomes part of the decorating. The day bed's cotton cover is held in place by a rope thong lashed around a horseshoe-crab tail. Potted flowers are shuttled indoors and out. Bench table was discovered under the house. Plump pillows update the tub chairs and day bed, and give an instant sense of comfort and luxury.



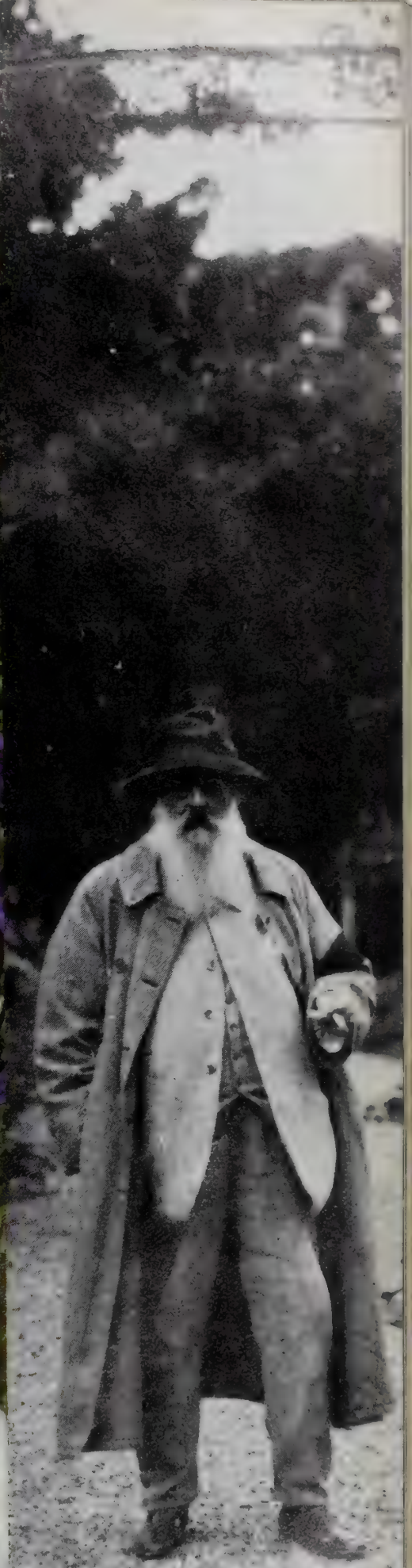
Joshua Greene

A kitchen where everything's out in the open creates an informal atmosphere and encourages guests to feel at home and help themselves. In the window, the signatures of summer: snippets of garden flowers in colored bottles; a rogue's gallery of photographs—the season's visual guest book. The tiny pig serves as a reminder to eat lightly!

NATURE BECOMES ART

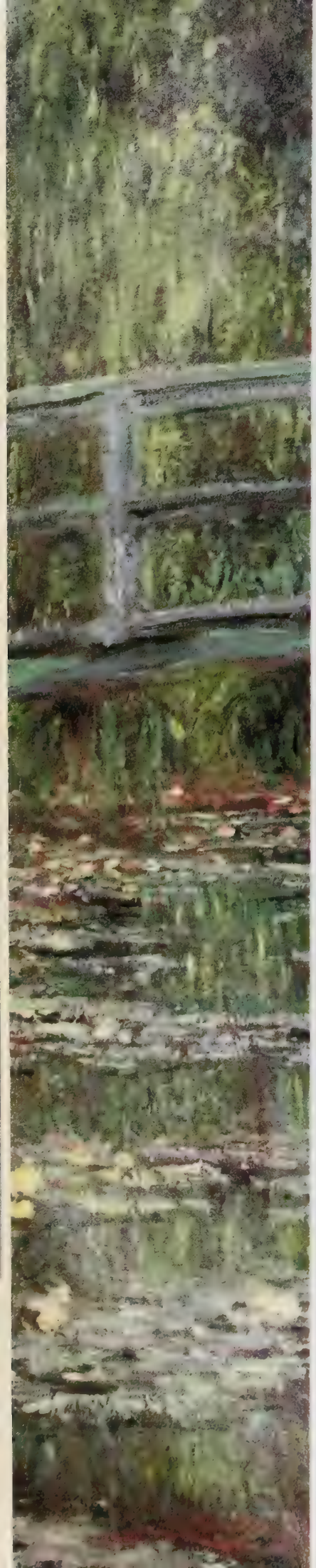
The restoration of a painter's glorious garden: Monet's Giverny





IN FRONT OF MONET'S LONG, LOW 19TH-CENTURY FARMHOUSE, *LEFT*, SWEEP OF IRIS AND WALLFLOWERS. *ABOVE*: MONET IN FRONT OF THE JAPANESE FOOTBRIDGE. FOR MORE ON THE GARDENS AT GIVERNY, SEE THE GARDEN PAGE.

David Massey
The Bettmann Archive Inc.



GIVERNY: INSPIRATION FOR A GREAT EYE

BY BARBARA ROSE

The news that Claude Monet's fabled gardens at Giverny have been restored to their former grandeur and are open at last to the public is attracting hordes of visitors to the Normandy village 40 miles northwest of Paris where the great Impressionist painter lived, if not in splendor, at least in elegant comfort, during the second half of his long life. Through Monet's paintings of his gardens, ponds, and bridges—often inspired by the Japanese woodcuts that hang on the walls of the renovated farmhouse where he lived with his wife and children—the picturesque landscape of Giverny and its surrounding fields has become familiar to millions. It is fascinating that Monet planned as carefully as he would a painting the water-lily ponds with their Japanese footbridges connecting the gardens. At Giverny, Monet turned nature into art *before* painting that very nature that he himself had transformed. That the grounds of his country estate itself were turned into a work of art, reflecting Monet's conception of beauty as much as his paintings did, makes Giverny a uniquely modern idea; the transformation of Giverny points forward toward the contemporary artist's reshaping of nature in earthworks, which transform the landscape itself into art. By gaining control over nature, planning in advance the seemingly random bursts of color created by the different varieties of flowers, Monet the gardener-artist revealed how far the modern artist had gone in his will to see the outside world only in his own terms. As a true Impressionist, Monet continued throughout his life to paint what he saw. The blurring of forms in his late paintings was a result of his increasingly poor vision, not of any expressionist wish to distort. That he demanded to dominate so totally the visual world as to change it to suit himself, however, is an indication of the growing need of modern artists to proclaim the priority of art over nature. Thus, Giverny is a turning point in the relationship between art and nature: Although Monet continued to record what he saw, he proclaimed the dominion of art over nature by reconstituting the visual world itself.

Like Cézanne's late works, Monet's repeated treatments of the same subject focus on related series. Both were painted by lonely old men, suffering from ill health and living in isolation in the country far from the *hurluburlu* of metropolitan Paris. It is as if the closing out of the external world leading to a more limited frame of reference that accompanies the failing of faculties in old age was coincidental with the narrowing parameters of modern art in its progressive surge toward a subjective abstraction. As pivotal figures in this process of disengagement from reality, Monet and Cézanne take on new relevance as we trace the steps they took away from reality and toward abstraction at the ends of their careers—steps that irrevocably altered the course of art. In retrospect, it seems hardly coincidental that these two titans of Impressionism both rejected Impressionist dogma regarding *plein-air* sketches done from nature at a single sitting in favor of more carefully studied interpretations of a subject that implied both the passage of time as well as the transcendence of the inner vision over outward appearances. Embarrassed to admit he had betrayed the first commandment of Impressionism by reworking his paintings in the studio, Monet denied he ever painted except from nature. Yet it was obvious if only from the

WATER LILIES AND THE JAPANESE BRIDGE FROM A PAINTING—PART OF A SERIES—DONE IN 1899–1900, BEFORE THE TRELLIS WAS ADDED, *LEFT*. THE BRIDGE TODAY WITH TRELLIS, *RIGHT*, DRIPPING WISTERIA.

Monet. Bridge over a Pool of Water Lilies, (detail). The Metropolitan Museum of Art Bequest of Mrs. H. O. Havemeyer, 1929 The H. O. Havemeyer Collection





NATURE BECOMES ART

"At Giverny, Monet turned nature into art *before* painting that very nature that he himself had transformed"

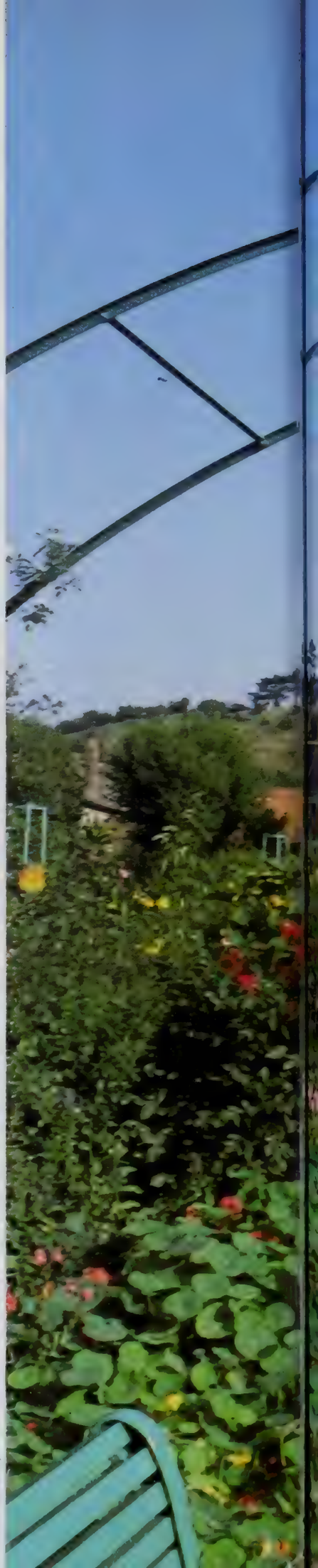
large scale of his late paintings that they were studio works; and what emerges most from a study of them is Monet's great intellect. Indeed the conceptual complexity of Monet's late work as we see it today reveals how mistaken (and perhaps how jealous) Cézanne was when he wrote Monet off as "only an eye." For Monet was certainly as much a mind as an eye, as much a mind if not more so from our current vantage point than Cézanne himself.

Cézanne withdrew from the outside world earlier than Monet, who had satisfactions from family and friends that the tortured Cézanne never experienced. However, as life beyond his studio and immediate surroundings became more remote for the reclusive master of Aix, so, too, did the world beyond Giverny lose importance for his friend the gardener-painter who outlived him by 20 years. For both, painting became more and more a form of rumination and philosophical meditation than a way of capturing concrete reality. In the late paintings of Cézanne and Monet, one has the impression that the nature of vision itself has changed, which indeed it had with the coming of age. In Cézanne's case, we know he wore glasses and may presume that his eyesight deteriorated as is normal with aging; for Monet, however, the loss of vision he suffered became the central drama of his last years, altering not only the forms he painted but also his palette.

Because formal analysis has dominated writing on modern art, we forget that forms change in relation to life experience as much if not more so than they do in response to art. Perhaps it is obvious to point out that old people see differently from the young, that their hazy vision causes them to blur outlines and colors, to focus on the broad shape and the large

Continued on page 126

ONE OF MONET'S FAVORITE PERSPECTIVES, *RIGHT*, THE MAIN GARDEN PATH THAT LEADS TO THE HOUSE. NASTURTIUM CREEPS ACROSS, MAKING A FLOWERY MAT AT SUMMER'S END. MONET'S FAVORITE CLIMBING ROSES WILL HAVE GROWN BACK OVER THE TRELLISES THIS SUMMER. *LEFT*, A JUMBLE OF POPPIES.



David Massey





MONET'S SMALL TILED FARMHOUSE KITCHEN HAS A 19TH-CENTURY CHARM THAT'S STILL APPEALING.

RE-CREATING THE PERSONAL DOMAIN OF A PASSIONATE ARTIST-GARDENER

BY NANCY RICHARDSON

Monet's paintings, it would seem, are statement enough for one man's lifetime. But Monet gave us even more. The setting at Giverny, his own creation over a period of 40 years—a pink farmhouse with green shutters, three studios, the ripple of color in a densely flowering cottage garden, the exotic quiet of the water-lily pond—stands out as a unique domestic occurrence. In it we can get a feeling for the other Monet—the considerable, even fanatic gardener whose garden life satisfied him almost as much as painting itself.

Giverny today evokes all of Monet's talents for living, gardening, and painting—thanks to Gérald van der Kemp's passionate restoration. In 1977, when he was curator at Versailles, van der Kemp's colleagues at the Académie des Beaux Arts asked him to begin the project with a grant from the Academy. Raising more money soon became a necessity since restoring both house and garden presented real difficulties. Each had been a wreck when the work first started. After Monet's death in 1926, his son Michel and his sister-in-law, Blanche Hoschedé-Monet, had tried to keep things going. Blanche died after World War II, and at Michel Monet's death in 1966, the estate went to the Académie des Beaux Arts, which had no money to maintain it. Both the water-lily pond and the cottage garden eventually became choked with weeds and the house was derelict. Money to continue the work came from many French people who made private grants

(Continued on page 132)



MONET HIMSELF DECIDED THE KITCHEN WOULD BE BLUE, THE DINING ROOM TWO SHADES OF YELLOW, *ABOVE.* TABLE WITH OLD ROSES AND COPIES OF MONET'S OWN CHINA SET BY GÉRALD VAN DER KEMP, CURATOR OF GIVERNY. WALLFLOWERS AND IRIS, *LEFT.*

David Massey



Solar simplified

SERVED BY THE SUN

You wouldn't know at first look that this playful, colorful city house was a solar collector. Its dyed concrete walls and ceilings capture the sun's energy streaming through grids of glass

Peter Aaron © ESTO

Top two floors of west-facing house-front, above, *seen through a design of colored plexiglass and insulated glass, tinted to cut summer heat.* Opposite: *Industrial heating and lighting elements are gaily painted. Niches for heater and fireplace*

Served by the Sun

"The 'brownstone' in this 20th-century version of a 19th-century brownstone is ordinary cement block with brown dye added. The floors and roof are precast concrete planks, the window grids, standard aluminum frames—all economical, mass-produced components. It's how you arrange and color them that creates a house with warm, human scale"



There is a lot of flexibility in 20th-century materials. They are liberating, but," architect Dimitri Bulazel points out, "people have an emotional reaction against industrial materials. It's hard to convince them that 'standard and exposed' doesn't have to mean 'looks like a factory.'"

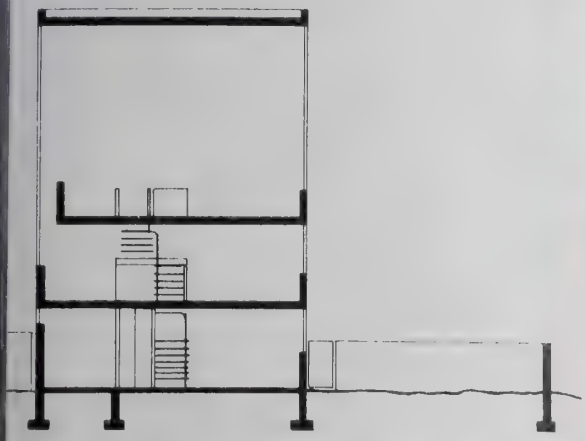
Mr. Bulazel used brown-dyed concrete block and left it exposed inside and out in this town-house design for architectural surveyer Phyllis Odiseos. He visited the factory to work out the correct coloring of the concrete block, which gives the concrete its personalized look.

The concrete is essential to the house's energy efficiency, creating a mass factor—like a solar rock pile—that retains energy and decreases heating and cooling requirements. Roof and foundation are heavily insulated, and there are 2 inches of plastic foam within the 14-inch-thick double walls of concrete block. Two heat pumps—in living room and kitchen—supply auxiliary heating and cooling. Because Mrs. Odiseos's site was in downtown Greenwich, Connecticut, the two side walls are windowless so that even buildings constructed right next door will not affect it. But the front and back are nearly all windows—with a see-through effect that opens up the interiors. A Mondrian-like pattern of standard window frames with colored plexiglass inserts enlivens the expanse of double-glazing that keeps the heat loss less than that of a house with one-sixth the glass area.



"In such a small space, the form of the house had to be very simple and straightforward. We used color to give variety to the spaces and bring them to life." Eye-catching hues transform the concrete plank ceilings and the exposed piping and heating systems. Color gives the house a humanity and playfulness that belies its practicality.

Brightly painted rails distinguish the open staircase, which is integral to the sense of spaciousness. Leading upward from the ground-floor kitchen, the steps separate the bedroom and office on the second floor. And, in the top-floor living area, double-height ceilings crown the small house with a grandeur and richness of space. ■ *By Jane Nisselson. Editor: Elizabeth Sverbeyeff Byron*



outhwest section showing three levels and stairs

Throughout the house, dyed concrete block walls need little upkeep. No two-by-fours to cover up—so no plaster or paint.

Grand 20-foot ceiling in op floor living area ives conventional eiling height in lownstairs rooms a heltered tone.

isible through wall of windows on the back f the house, opposite op, the diagonal line f the stairs rises ynamically through ower two floors. In ow-house tradition, itchen garden outside liding doors.

n living area, opposite below, right heat pump and ipes, exposed lighting ixtures are for the rchitect "modern ersions of a 19th-entury town house's adiator and handelier." Heat ump draws energy rom lower outside emperatures in winter, reverses cycle in ummer. Rug from Conran's. Alan Shields ainting from Paula Cooper gallery, New York.

Instead of walls, an open concrete staircase divides rooms so small spaces are never closed in. In the second-floor office, right top, space between edge of ceiling and 20-foot-wide window opens to living room above for air circulation. Photos by owner on shelf designed by Holly Pope. Sculpture by Danae Bennett.

Kitchen-counter island, right middle, looking toward dining area on ground floor, which also contains a darkroom. Two clocks, for Greenwich Mean and Connecticut time. Gray cement kitchen floor and brown walls highlight structures such as staircase, ceiling, and pipe. Small scale is personal, easy to maintain.

Bedroom, right bottom, is opposite office. Three vivid pink sliding doors to closet and polished aluminum blinds give room its shine. Energy-conserving plank ceilings were installed by crane. All furniture in house from International Contract Furnishings, Inc. For more information, see Building Facts.







Peter Aaron © ESTO

Solar simplified

SHAPED TO COOL

"We were intrigued by the playfulness and imagination we saw in Rob Quigley's work, and wanted that same joyful, buoyant mood for our own house. At first, we weren't thinking about solar, but as soon as we began discussing the possibilities, it seemed crazy not to include it"

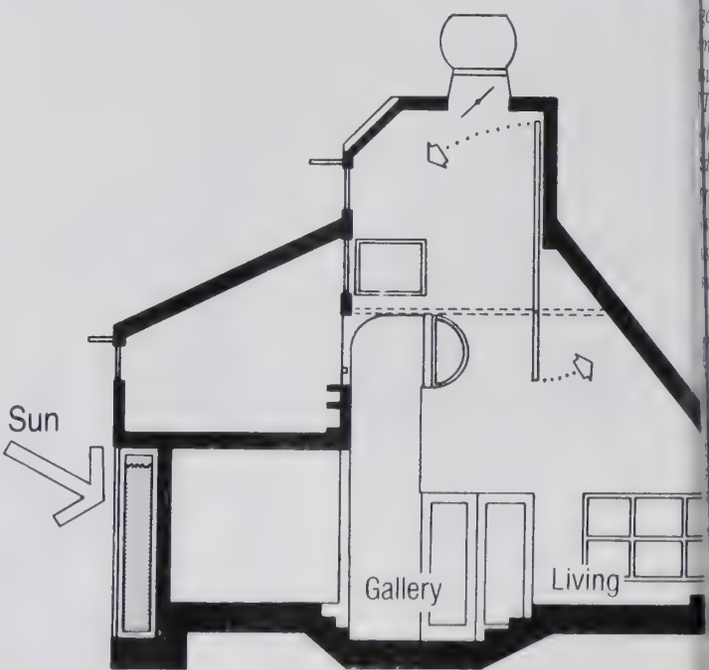


Like a benevolent chimney nestled into the hills, this house has a unique look that says "something extraordinary is going on here." Light and airy inside, left, with the exterior sheathed in light shingles to reflect, dark shingles to absorb sun, right, it's a marvelous marriage of joyous

Shaped to Cool

"We wanted to be able to walk into our house and see every part of it from the entry," say Mr. and Mrs. Sherman Greenstein, who live in this sunny California house with their young daughter, "and we wanted the house to work for all seasons and phases of our lives." Architect Rob Wellington Quigley of San Diego made their dream reality, with a welcoming, livable environment that's energy-wise besides. "The house is only 1,600 square feet," says Mrs. Greenstein, "which gives it intimacy. The marvelous sense of freedom and whimsy comes from the volume and vertical space you see." Since the house is small, rooms open onto each other, with multiple levels and half walls distinguishing each space without dividing. "People ask if we feel a lack of privacy, but it's never been an issue. We're sharing this house, not with strangers, but with people we love and want to be in touch with." Because the climate is one of hot days and cool nights, the house often requires both cooling and heating in the same 24-hour period. To cope with this, architect Quigley devised imaginative thermal systems. The core of the house is a 25-foot belvedere topped by turbines. This central "chimney" sets up a natural convection current to draw warm air outside. When it's very hot, house air can be chilled by blowing it through a rock bed beneath one of the bedrooms that's been cooled by the night air. And when it's cold, house air is warmed by being circulated past a row of water-filled drums, warm from being exposed to the sun all day on the south side of the house. To avoid heating or cooling more space than necessary, the belvedere can be closed off from the rest of the house by means of a giant damper. Details, see Building Facts. ■ *By Mary Seehafer. Editor: Elizabeth Sverbeyeff Byron*

"Living in an energy-conscious house, we're actively involved in its workings. We're always watching the weather, and running around opening windows, closing vents. It's like sailing a ship"



he southern side of the house, opposite page, is a montage of textures, roof and walls sheathed with heat-reflecting asphalt shin-s, canvas sunshades the windows to elimi-te unwanted solar in in summer. Water ll can be covered by edar sliding barn or at night to capture warmth. An active lar collector turns the n's energy into hot ter, aided by light re-cted off the sunshade low. Above the collec-, black rooftop tur-es absorb the sun's rmth, heating the air side to start the con-ctive "chimney" ef-t. Brown Jordan ck furniture.

ike a huge gossamer wing in the throat of e belvedere, the mper, top right, acts a sculptural element, sides varying the vol-ne of the house need-l to be heated or oled. Made of trans-rent corrugated fiber-ass, it's counter-lanced, and can be djusted to any angle ee plan, left) to reflect ght or regulate the ow of air. When osed entirely, it alters e quality of the light the house, giving it a olden cast, and the ood becomes more ubdued and restful. he belvedere is open to e library (primitive olls line the library's iling), and, a few eps above, a window eat with a bird's-eye iew of the house.

he living room, center right, is filled ith light from all an-les: from the belvedere bove, from a row of w western windows hat overlook the back deck, and from a skylight punched into the slope of the eastern roof. Low carpeted platforms and a sweep of bookshelves close to the ground intensify the feeling of openness and height.

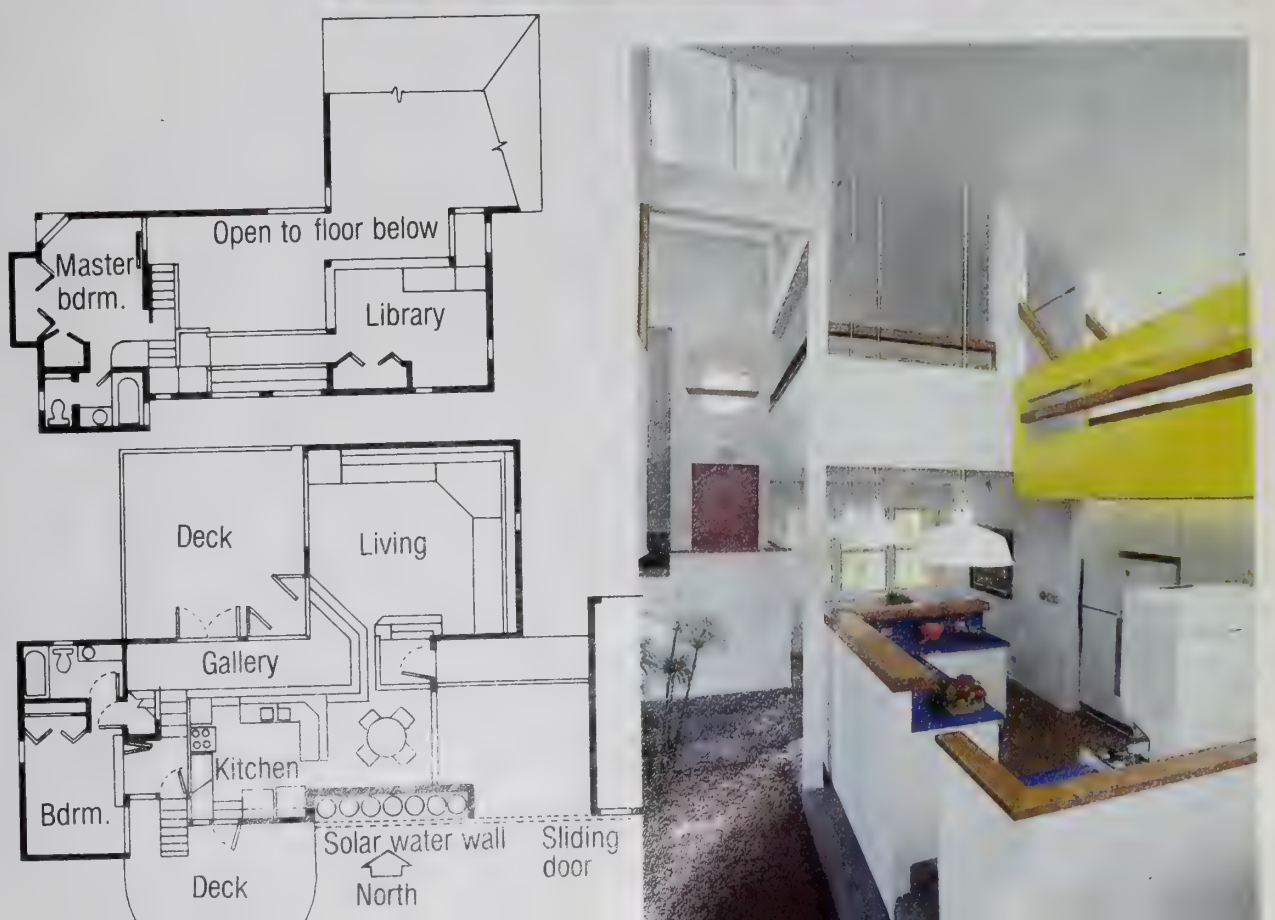
n the kitchen, bottom right, instead of being isolated, you're at the center of things. The raised counter gives a measure of privacy, without separating. The bright yellow bridge over the kitchen, "like a log fallen across a stream," is the sunny path from master bedroom to library to window seat. Interior windows in the belvedere let in light even when the damper is closed.

ine-level living gives the small house the feeling of being much larger (see plan, below) and makes traveling from one room to another "an adventure." Stairs between levels, unexpected splashes of color, and the surprise of open spaces are all part of the upbeat atmosphere.



Sandra Williams







EASY, OFFHAND CHARM

IN STYLE AGAIN

A challenge: decorating a restored Victorian summer house for today

ouse & Garden nd Mark Hampton pture the spirit of e period for a public television series



Tom Yee

ove: *"This Old House," H.H. Richardson's next-to-last design.* Below: *Designer ark Hampton's adaptation of an 1880s living room—comfortable, visually rich.*



In Style Again

Paisley prints, Turkish rugs, natural wicker a gentle eccentricity a relaxed furniture arrangement

his second WGBH "This Old House" project, producer ss Morash of Julia Child's "French Chef" fame found a elict H.H. Richardson estate that could be turned into five dominiums and an excellent television series as well. After *House & Garden* had been chosen to decorate the main unit of the Bigelow property in the Boston suburb of Newton, and we, in turn, had chosen Mark Hampton to design and execute the interiors, two program segments were planned. In the first, the cameras and host Bob Vila followed Mark Hampton on a visit to the empty rooms. By then, they were impeccably rehabilitated and ready for him to complete. "Very white and a little too new-looking," he felt, but the designer was inspired at once by the dmark house: its playful yet strong exterior with "steep, ep roofs, a tiny turret, a rooftop belvedere"; its interesting mmetrical rooms "where thing lines up, but where ople can be exceedingly mfortable." Also appeal- to Hampton was the rap- rt between the indoors d outdoors. "Rooms flow t the windows and doors; e eye happily wanders to- rd the horizon." This was portant to the original vner, the eminent Boston rgeon Henry Jacob Bige- w, a great believer in fresh r and natural light, who ose the splendid Newton lltop for his summers.



rst impression of the living room: hangeable tabletop still life

Mark Hampton immedi- ely knew, and told his fu- re viewers, that he would, rough furnishings, return the 1887 house the ro- antic, richly detailed at- osphere it had once had. e foresaw "many shapes, patterns, textures, objects; a gentle eccentricity; a relaxed and flexible furniture arrangement; a personal clutter." Much of this describes the traditional decorating style of the 1880s, but today's version is softer, freer, and, says Hampton, "less matery" to our taste a century later.

In his second televised tour of the house, then completely decorated, the interior designer was able to point out in its largest aspects and smallest details how the goals were accomplished. Responding to the idea of a summer house with fine views, he had planned the decoration "around light, shadow, and the sparkle of the sun." Thus: hardwood floors bared or covered with relatively hard materials such as Kilim and rag rugs. Thus: no curtains on most windows, perhaps the widest departure from 1880s practice. Hampton counted on this hardness to counteract the many patterns and forms, and for the same reason he left many of the walls in the white finish that had originally jarred him but that later seemed refreshing.



Wicker carefully chosen to suit the period includes antique in natural finish

The palette in the downstairs living spaces—ochers, browns, reds—and the patterns of the old and new paisleys and of the antique Turkish rugs; the ruffled skirts; the rounded forms; the heaps of pillows—all hark back to the time the house was built. And all harmonize from room to room on the main floor, so that there is no disruption of warmth and informality.

In the bedroom (overleaf), an unusual space that was once an adjoining bedroom and study, Mark Hampton had to work with numerous unmatched windows, two back-to-back fireplaces jutting into the room on a diagonal, little wall space, and almost too much sunlight. To soften the harshness, he moved to an Edwardian mode in which the look of faded flower prints and of starchy whiteness dominate. Flounces and curlicues also gentle the space. The blue-green of the fireplace tiles appears in rag rugs and upholstery, and black accent pieces add a necessary sharpness.

Richardson-designed triple-hung disappearing window leads to deck



The final videotaped tour of the decorated rooms ends the 28-episode "This Old House" series in which the history of the distinguished house and its service buildings is traced, followed by programs in which appraisers, architects, and contractors for heating, flooring, and kitchen cabinets share their expertise. In other segments, demolition, reconstruction, and finishing are demonstrated and explained.

Station WGBH of Boston will be distributing the two Mark Hampton/*House & Garden* programs to PBS stations across the country after June 25. You can call your local station to learn when it will air "This Old House" programs number 139 and 140. Several of the condominium units are still for sale. ■

By Elaine Greene. Editors: Margaret Kennedy, Carolyn Sollis

pposite: Door and brackets bove are original. "Drag- ns' teeth" shingle edge and xterior color, restored.

om Yee

In Style Again



The antique tripod-mounted telescope is a logical occupant of a second-story turret. Bookshelf is Regency chinoiserie.



To the oak-appointed bathroom with whirlpool tub, Mark Hampton added antique wicker, a brass towel rack.

Right: *Where a room partition once stood, the decorator hung glazed-chintz portieres in order to explain and soften the oddly-formed double fireplace and the window disparity. Bed is placed to form a parallel with the fireplace; its curtains "furnish" the corner.*

Softening a difficult space, the Edwardian look of flower prints and starchy whiteness



Violets in twig basket stand with blue opaline glass, mirror framed in black lacquer.



Dressing table is skirted in chintz and dotted swiss. Over a botanical printlike wallpaper: real prints framed. Cushions bear smallest flowers.

Tom Yee



In Style Again



The strongest colors for the dining room. An exuberant, useful conservatory

Because the dining room, top, is minimally separated from the kitchen, above, their walls are painted the same color. New stenciling related to the fabric motif forms a frieze in the dining room; majolica adorns the kitchen's upper wall. Using bright colors in dining rooms is traditional, says Mark Hampton. Right: *Conservatory on the living room's south side is a passive solar collector and plant center.*

Firms that cooperated in the furnishing of these rooms

Danny Alessandro, Anichini, Bamboo & Rattan Works, Jean Paul Beaujard, Henri Bendel, Bloomcraft, Brunschwig & Fils, Caswell Massey, Clarence House, Cherchez, Cohama-Riverdale, Ffolio 72, Gordon Foster, The Gazebo, Georgian House, Vito Giallo, Greeff Fabrics, Harmony Carpet, Henredon, Hyde Park Antiques, Joao Isabel, Ronald Jonas Interiors, Howard Kaplan Antiques, Kennedy Galleries, La Cuisinière, Lanscot-Arlen, Lee Industries, J.G. Meakin, The Metropolitan Museum of Art, Ann-Morris Antiques, Nelson's Folly, Newell Galleries, Norbar, Ted Peckham Antiques, Pierre Deux, W.H. Potts, John Rosselli, Stock-Paradise Stencillers, Supreme Cutlery, Ernest Treganowan, Walter's Wicker, Weiman, David Weiss Antiques, White Rose, The Wicker Garden. For details, see Shopping Information.

Tom Yee



Two great naturals together for the first time. Leroux Coffee Amaretto.



The Leroux Toasted Almond.
Mix 1½ oz. Coffee Amaretto,
1½ oz. milk,
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Delicious!

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The elegant taste of amaretto enhanced with just the right amount of coffee.
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MEAL IN MINUTES

MENU FOR FOUR

Shrimp with green sauce
Potato-apple salad
Peaches with ricotta-Grand Marnier topping
Dry white wine

Freshly caught steamed shrimp cloaked in a lemon herb sauce, and potato-apple salad vinaigrette are two easy, make-ahead dishes from Devon Fredericks's and Susan Costner's *Loaves and Fishes* (Wallflower Press, $7.95)—a book full of summery favorites originally developed for the specialty food store on Long Island, N.Y., of the same name. Both dishes can be made in advance and served warm or chilled—just right for a beach picnic or patio supper. Start cooking potatoes and shrimp at the same time. For the dessert topping, beat ½ pound ricotta cheese, 1 tablespoon heavy cream, and 2 tablespoons sugar together in a bowl until smooth. Beat in the grated zest of 1 lemon (save the juice for the shrimp) and 1–2 tablespoons Grand Marnier or other orange liqueur. Spoon on top of peeled sliced peaches or blueberries.

Shrimp in green sauce

INGREDIENTS

2 pounds medium peeled, deveined shrimp
½ cup white wine
1 egg yolk
Juice of 1 lemon
1 clove minced garlic
½ teaspoon salt
⅛ teaspoon freshly ground pepper
½ cup olive oil
⅓ cup chopped parsley
⅓ cup chopped watercress
Lettuce leaves

METHOD

☐ Cook shrimp in a steamer over white wine (or use a colander set over a saucepan) about 5–6 minutes or until shrimp turn pink. Drain, and let cool.

☐ Mix egg yolk, lemon juice, garlic, and salt and pepper together in a bowl. Whisk in olive oil slowly until sauce begins to thicken and resembles a thin yellow mayonnaise. Add the cooled shrimp, toss, and refrigerate until ready to serve. Toss in parsley and watercress and serve on lettuce leaves. Serves 4–6. Note: Hard-boiled eggs and sliced tomatoes or steamed green beans may be added as a garnish for a more substantial meal.

Continued on page 126

Opposite page: *Make a meal of raw vegetables—scallions, sugar-snap peas, tomatoes, carrots, kohlrabi, mushrooms, and cucumbers. At his house on Long Island, Lee Bailey likes casual lunches where each guest composes his own salad. Cheese and bread complete the menu, plus wine—a light red, white, or dry rosé—well-chilled. He sets his table from his shop, Lee Bailey, at Henri Bendel.*

Emerick Bronson


WINE & FOOD
FRESH AND EASY
PARTY PLANS

What's the right wine to end a good day, and begin a great evening?



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Almadén.

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Almadén makes it right.

WHAT MAKES THIS WINE TASTE SO GOOD?

By Penelope Wisner

A personal memoir of three glorious days in Napa Valley learning about wine from the winemakers

The small glass of Louis Martini Muscato Amabile poured at dinner marked the official close to three-day affair. Wanting to stretch but, we found a full bottle and walked tdoors. The fog cleared; the stars one in a midnight sky, and we stood the white-railed bridge with flute sses of the softly beading, slightly eet wine—a small miracle in itself hin the larger miracle of Napa Val-, 25,000 neatly patterned acres of at wine grapes stitched around with untains about an hour north and east San Francisco. What made that wine te so good? What does regional char-ter mean? Does Napa have one? What ppens when a wine ages? Simplest of —how does the wine taste, and how I taste it?

A thirst for answers brought us to pa Valley while it was cloaked in soft, rprising green and while delicate al-nd blossoms stood against a backdrop yellow wild mustard. The Silverado untry Club had organized a three-day minar—on Napa Valley wines (with s of help from its friends, including bert Mondavi and Louis Martini). e best way to learn about wines is to te them; I was in the land of oppor-nity!

There were 20 wines from as many neries to taste the very first evening. here are 129 bonded wineries in Napa lley with a dozen more requests on e.) Zelma and Bob Long's '79 Johan-sberg Riesling, at 6 percent residual gar, demonstrates one of the oddities winemaking—the sugar and acid were perfect tune, making the wine taste ly half as sweet as it is. A new name, ehler, poured a '79 Zinfandel, very od *and* very tannic.

Introductions continued over dinner here the discipline of tasting (look, irl, sniff, taste, *spit*) relaxed in time to joy Duckhorn's '78 Merlot—its lush, e berriness with a tiny hint of tar and solid, but not overwhelming, tannic ructure gained it many admirers. Such umphs should be celebrated, and I did—by sharing a bottle of Domaine Chandon Brut.

The next morning I'm clearheaded(!) and jogging around the fairways of the golf course at 7:30. The sun rises into a cloudbank hemmed in by mountains. It starts to rain, but softly. The wetness only accents the rich, green smells of eucalyptus and fresh-mowed grass. Coast to coast we need rain.

Classes begin at 8:30 A.M. in a lecture hall. Each morning we attend three lectures which range from a description of viticultural practices to a blind varietal tasting. Afternoons are left free for exploring on our own or napping—wine tasting is rigorous! John Wright of Domaine Chandon begins the day with a bad news/good news presentation: Vineyard and Winery Economics. "It comes down to new oil/old oil. A person beginning from scratch in 1981 with high interest rates and land costs would be crazy to plant a vineyard or build a winery. (The insights into the heavy capital expenditures help us understand why so many young wines which might benefit from staying at home in the winery for a longer period are released. The price of wine today is not outlandishly above the cost of making it. Older, better-established wineries can afford to price wines lower, since their original investment has already been paid out and they do *not* take into account what that investment is worth right now." The good news: Growth will not stop but should slow. "Who will take the risk? Romantics, crazies, people who need tax breaks, foreign investors."

"Taste wine and foods with all the senses," said Ric Forman of Forman winery. *Sight*—think how resistant we are to tasting anything with our eyes closed. *Smell*—we can identify 10,000 odors and differentiate up to 50,000. We are sensitive to smell memory even more than sight. Because your nose is so sensitive, it is easily fatigued. That's part of the reason why we like to eat a variety of foods at the same time. The change refreshes the senses. *Taste*—the tongue differentiates only four basic flavors: sweet, salt, sour (acid), and bitter. *Texture*—crisp or tender, rough or smooth—carbonation and viscosity in wine give it texture and body.

Specifically in connection with wine: *Color*—gives many clues as to the nature of a wine. If the wine is white, whether water white or deep gold, it should always have a greenish hue, which indicates freshness and no oxidation. Red wines vary in color from rosé (orange to pink to very light red depending on the grape variety) to a thick opaque red. As they age, reds lose their ruby hues and go tawny (representing chemical changes in the polyphenolics of color matter, *not* an oxidation of the wine). *Appearance*—provides more clues. A wine can be brilliant or clear (some diffusion of light) or cloudy (which may be a precipitate). Precipitates do not necessarily mean the wine is bad. Potassium and tartaric acid can both precipitate (they are soluble in grape juice and fall out of suspension as wine ages). This can be prevented by chilling the wine to 23 degrees for two weeks (cold stabilization), but this treatment could also make a wine lose body and other components. Most white wines are cold stabilized, but some wineries do not have the equipment to do it and some refuse. The precipitate can be clear or tinted, lacy or gemlike (sometimes you may see something that looks like glass flecks in the wine glass. Or crystals will form on the cork. This is inert and does not change the taste of the wine or harm the drinker. Protein can also precipitate out. In white wines it will look like a snow scene (this is inert (bentonite fining prevents this). In red wines, color can precipitate out with the tannins. Fining means that the wine has been treated usually with isinglass, egg white, or gelatin (each is more appropriate with different varieties resulting in different "mouthfeels"). These agents react with excess protein, making the wine color-stable and protecting it from oxidation. An older red

Continued on page 120

SUMMER PARTY FOOD

A TASTE OF PROVENCE

Inspired by the sensuous cooking of southern France, Judith Olney creates an ingenious meal plan you can cou on for sensational parties all summer long. There's a choice of main courses: one of four fish dishes adapted fro traditional Provençal recipes redolent with herbs and garlic. The hors d'oeuvre, cheese, and dessert courses st the same, but each offers a variety of tastes—a twist that makes the menu seem new every time.



Saffron-hued bouillabaisse custard with mussels—fold whipped cream into egg-fish purée, bake 30 minutes. The *rouille* sauce is redolent of bay, garlic, thyme, savory, fennel, and tomato. Decorate custard with pimiento and parsley, serve hot or cold. "Nantucket" silverplate, Buccellati. "Tulip" faïence dinner plate, Longchamp. Cotton damask napkin at Henri Bendel. Tiles from Country Floors.

Karen Rad



Sea scallops cut to resemble flower petals, surrounded by fluted mushroom caps, sliced zucchini, baby carrots, and tomato—all are steamed together on the dinner plate—15 minutes. Arrange plates ahead of cooking if you wish. Cover and refrigerate. Dab each bite in verdant pesto cream. "Nantucket" silverplate, Buccellati. "Yellow Old Strasbourg" faïence dinner plate, Lunéville.

In Provence," says author and cooking-teacher Judith Olney, "groundcover is fragrant wild thyme, oregano's purple blooms cover the hillsides, fishmongers sell the day's catch, presorted and with sprigs of herbs tucked into the bundles, for soup. Summer markets are heaped with scarlet tomatoes, plump melons, shiny peppers, deep-hued grapes, figs—and, everywhere, olives, source of the fruity, fragrant oil from which spring the major sauces of the region—garlic in *aïoli;* basil and cheese in pesto; tomato, garlic, and cayenne in *rouille.* Traditional Provençal dishes represent the colorful bounty of soil and sea." Mrs. Olney adapts these traditions to the bounty of American summer—fresh seafood, local vegetables and herbs, with accompanying sauces built on olive oil. The classic recipes take new shapes and lightness—bouillabaisse as custard, pesto frothed with cream. Hors d'oeuvre, a rustic wheel of saffron bread, small seasoned cheeses, orange–pine-nut pastries, and raspberry-striped iced oranges—these elements, shown on the next pages—are the menu constants. Only the main course varies, chosen according to the time available to spend cooking and the number of guests. Quickest to prepare are small grilled trout in grape leaves—served simply with olive oil and lemon. *Bourride,* celebration of seafood, deserves a crowd. Recipes begin on the next page. Shopping Information, page 137.



utdoor grilling gives silvery trout a crisp skin, flaky interior—grape leaves add flavor. Serve with bread to dip in the sauce of olive oil and lemon juice, simplicity itself. French-provincial cotton napkins at St. Remy.



ourride—a rich, robust fish stock blended with garlic mayonnaise, egg yolks, and cream. Float *aïoli*-dotted French-bread croutons on top of the soup, then let each diner add shrimp, clams, fish, and soft-shell crabs to his bowl. "Petit Points" hand-thrown, hand-painted pottery, St. Remy. White damask napkin, Barbara deWolfe.

A TASTE OF PROVENCE



The best of Provence, in bite-size form: astringent dilled cucumbers, crisp miniature pizzas with anchovies, pastry fish striped with olive and tuna tapénade, a crock of herbed Niçoise olives, and cherry tomatoes with pesto.

A sweet-tart icy finish. Scoop out large oranges, spoon 1/ full with softened fruit ice cream or sorbet, freeze. Lay in puréed frozen raspberries, refreeze. Fill to the top with more ice cream and freeze until solid. Hand-painted sun-pattern pottery 13-inch plate from Spain, Country Floors.



The golden loaf-on-a-rope takes its color and flavor from egg, saffron, and a hint of Parmesan. Glaze with egg yolk and sprinkle with saffron before baking.

Fresh fruit always graces a Provençal table—here, a basket of grapes o ice, sweet ripe figs, a crock of trompe-l'oeil hazelnut candies, and luxurious tartlets wit a caramelized orange-and-pine-nu filling.



Decorative, delicious goat cheeses, a Parisian fashion that suits a Provençal meal well. Leave one cheese in natural form, roll others in turmeric, coarse black pepper, *fines herbes*, paprika, and ground walnuts.

A PROVENÇAL MENU

A basket of mixed hors d'oeuvre
Radishes, Dilled cucumbers on lettuce leaves, Cherry tomatoes with pesto, Miniature pizzas, Tapénado fish
A choice of main course
Grilled trout in grape leaves with olive oil, Mediterranean fish soup with garlic mayonnaise, Bouillabaisse custards with *rouille* cream, Steamed scallops and vegetables with pesto cream
Saffroned bread
Seasoned cheeses
Desserts
Iced oranges, Pine-nut pastries
Dry white wine
or Iced rosé

MIXED HORS D'OEUVRE: RADISHES

To prepare radishes, cut off root ends, trim all but 1 inch of the stem. Immerse in bowl of ice water until ready to serve. Serve sea salt on the side for dipping.

DILLED CUCUMBERS ON LETTUCE LEAVES

Ingredients
2–3 peeled cucumbers
2 teaspoons salt
¼ cup white wine vinegar
Freshly ground pepper
Fresh minced dill
Bibb or Boston lettuce lea

Method
Cut cucumbers in half leng wise. Scoop out seeds and card. Slice cucumber thi and place in a bowl with and vinegar. Soak 30 minu toss occasionally.

Drain cucumbers, wrap in a tea towel. Sque gently until cucumbers are of all moisture. Put them a bowl and season with p per and fresh dill. Place small mounds on lettu leaves. Serves 6.





CHERRY TOMATOES WITH PESTO

Ingredients

24–30 cherry tomatoes
2 cloves peeled garlic
1 handful fresh basil leaves
⅓ cup freshly grated Parmesan cheese
Olive oil
⅓ cup pine nuts (optional)
Salt

Method

Core the tomatoes with a knife and scoop out the insides with a melon baller. Set shells aside; reserve pulp for another use. Purée garlic, basil, and half the cheese in food processor (or with a mortar and pestle) adding drops of oil as you purée to ease processing. Add pine nuts, remaining cheese, more oil if necessary until mixture is consistency of peanut butter. Add salt to taste, stuff mixture into tomatoes. Makes 24–30 stuffed tomatoes. Serves 8.

MINIATURE PIZZAS

Ingredients

½ pound chilled bread, pastry, or puff pastry dough
1¼ cups thick tomato sauce, preferably homemade
16 anchovy fillets
Basil leaves, preferably fresh
Olive oil

Method

Roll out dough on a floured surface and cut into 3-inch circles with a floured cookie cutter. Place the rounds of dough on a lightly oiled baking sheet. Spread generously with tomato sauce, and crisscross 2–3 anchovy fillets on each. Press on several basil leaves, drizzle lightly with oil, and bake in a preheated 350° oven about 30 minutes. They will be slightly scorched, which is the nature of Provençal pizzas. Makes about 8 individual pizzas.

TAPÉNADO FISH

Ingredients for Pastry

1½ cups all-purpose flour
¼ teaspoon salt
4 tablespoons unsalted butter, cut into pieces
4 tablespoons olive oil
Iced water

Ingredients for Tapénade

½ cup pitted black Niçoise olives
2 tablespoons capers
1 teaspoon lemon juice
1 small clove minced garlic
¼ cup drained tuna fish
Olive oil
Chopped pimiento strips for garnish

Method for Pastry

Mix flour and salt together in a bowl. Add butter and olive oil and blend well with fingers until the mixture resembles coarse meal. Add just enough iced water to bind the dough and form a smooth ball. Wrap in plastic, and chill 30 minutes.

Method for Tapénade and final assembly

Purée all ingredients except oil and pimientos in food processor or blender. Add the oil slowly with machine running until mixture is firm, but spreadable. Makes about 1 cup.

Roll out dough to ¼ inch thick and cut out 4-inch-long fish shapes with a cookie cutter (or use a cardboard pattern and cut around it with a knife). Prick fish cut-outs with a fork and bake in a preheated 350° oven 15–20 minutes, or until crisp and golden. Cool, and spread the tapénade on the pastry fish. Make an eye with a piece of pimiento. Makes 10 fish.

GRILLED TROUT IN GRAPE LEAVES

Ingredients

12–18 small cleaned trout, heads, tails, and fins intact
Salt, freshly ground pepper
Fruity olive oil, preferably Provençal
24–36 large fresh grape leaves, moistened with water (or, use preserved grape leaves, rinsed of brine)

Continued on page 122

INSPIRED TASTE PAIRINGS

Doris Tobias reports on wines *with* foods—from the combinations at The Four Seasons California Barrel Tasting to the lusty simplicity of Italian white wines with just-picked summer foods

The Sixth Annual California Barrel Tasting at The Four Seasons

The creation of convivial rapport between fine wines and foods animates expert chefs. The sixth annual California Vintner Barrel Tasting Dinner at The Four Seasons Restaurant in New York inspired a crescendo of culinary creativity. For this year's dinner Chef Seppi Renggli, under the aegis of owners Paul Kovi and Tom Margittai, originated an array of 11 new dishes that beautifully partnered the wines. They were served simultaneously with the pouring of 28 wines brought by 14 California vintners, each of whom showed a sample wine of their current vintage still in the barrel stage against an older, bottled vintage of the same wine. Here are highlights of the wine and food pairings.

Dry Creek Vineyards Fumé Blancs (different name but a Sauvignon Blanc all the same): both the '80 and '79 were crisp and fruity, which is the style David Stare, winemaker-owner, aims for, served with—suavely silken pâté of eel robed in a chive-flecked golden caviar sauce (for the sauce recipe, please turn to page 120). This courtship was eminently successful.

Two more pairs of Sauvignon Blancs: Château St. Jean's '80 and '79, "aged in oak to tone down the aggressive herbaceousness of the grape," said Dick Arrowood, Vice-President and Winemaker; and Paul Masson's light, fruity '80 and '78 vintages, "with the aroma of fresh-cut bell peppers," as winemaker Joe Stillman put it, with—tortellini (plump pasta squares) stuffed with finely minced, sage-scented frogs' legs under a delicate cream sauce coverlet.

A cassoulet of fresh oysters and white beans under crusty, buttery bread crumbs was an interesting foil for the big, buttery, oaky, '80 and '78 Chardonnays of Robert Keenan Winery; and Alexander Valley Vineyards' youthful '80 and elegant '75.

Continued on page 120

A Bicoastal Affair

Three unusual wines were tasted at a special luncheon prepared at New York's Windows on the World by Wolfgang Puck, chef of the elite Ma Maison restaurant in Los Angeles. He and owner Patrick Terrail flew in from the Coast with their own ingredients, wines, and china service, bringing West Coast flowers and even the restaurant's own ash trays!

The first wine was Jordan Vineyard's just-released '79 Chardonnay from Alexander Valley, fruitily luscious, elegant and feminine, with myriads of subtle complexities and just the right tones of oak and a lovely, lingering aftertaste. With the Chardonnay, chef Puck prepared fresh salmon from northern California, gently grilled and served on cold minced tomatoes sharpened with fresh mint and bound in a light vinaigrette.

The next wine poured was Jordan's '77 Cabernet Sauvignon, a worthy successor to the acclaimed '76, intensely concentrated, elegant, full of mint and eucalyptus in the nose, slightly more austere than the '76, but with great potential. The tenderly cooked slices of California pigeon garnished with fresh foie gras sautéed in cassis was an inspired match for the wine.

And, finally, with a dessert as light as hummingbird's wings—rosy raspberries resting on a cloudlike baked meringue with creamy crème anglais, Callaway Vineyard and Winery's '78 "Sweet Nancy." This late-harvested Chenin Blanc was made with botrytised grapes—touched with the "noble rot" that causes the fruit to shrivel and concentrate their honeyed sweetness—golden nectar to sip with a celestial sweet.

Try Sipping Something Different

In California, where traditions do not bind, a fruitily elegant white wine—*Blanc de Pinot Noir* or Pinot Noir Blanc—is made from black-skinned Pinot Noir grapes. The result: a light, delicate white wine with a faint blush of color (usually on the orange side—pink-peach and salmon) which, in France, is poetically referred to as Oeil de Perdrix—eye of the partridge.

This delicacy of hue and flavor is achieved by using free-run juice and maybe some very light press juice. It then undergoes a cool fermentation to preserve the fruitiness and characteristic bouquet of the Pinot Noir grape. The color of sunsets, the wines' crisp acidity makes them good with cheeses, avocadoes, and summer salads as well as fish and chicken.

Blanc de Pinot Noir wines are especially appealing in summer—they're young, light, and, unlike most rosés, they're refreshingly dry and should be served chilled. Among wineries making a Blanc de Noirs is Sebastiani, whose Pinot Noir Blanc "Eye of the Swan" retails at under $5 a bottle. And for a wine with a festive air, try Almadén's sparkling Eye of the Partridge Cuvée. This vivacious bubbly is about $8—fun drinking and good value.

Summer Sipping

Refreshingly easy-to-drink wines are in order these sultry days and evenings. The fruity-yet-crisp white wines of Italy make attractive sipping at prices pleasing to the wallet. Here's a rundown on some delightful Italian white wines in the $4 price range. All of these wines make fine apéritifs and can happily partner fish, poultry, and veal dishes. Serve them well-chilled.

- Pomino, a Tuscan white wine with flowery bouquet, light, fruity, balanced, produced by Marchesi de Frescobaldi.
- Orvieto, the ever-popular Umbrian wine, comes in two styles. Abbocato is on the sweet side, which makes it ap-

Continued on page 120

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GOOD SPIRITS

continued from page 118

Barrel tasting *continued*

With the third pair of Chardonnays, Stevenot Winery's stylish '80 and '79, came a tangy cabbage roll with a stuffing of minced rabbit, sauced with sweet-tart cranberries. Some enjoyed the intensely lively flavors of this dish; others found it a bit too aggressive a mating for the Chardonnays.

The first palate cleanser—a welcome break—was refreshing lemon sorbet piled into a scooped-out lemon half, nattily lidded with a hollowed-out limeshell.

The next coupling—flavorful crépinettes—ground pork patties wrapped in caul fat with a garniture of fresh sautéed apples ribboned with tiny crisp-fried onion threads—paired well with a quartet of robust Zinfandels: Simi Winery's '80 was raspberries and spice, high in alcohol, promising; the '78, berrylike and fruity. Clos du Val's '75 Zin is a wine with dark color, intensely concentrated bouquet, and plenty of backbone and verve; the '80, somewhat lighter, but in the same style.

A three-star course—Rosemary Roasted Kid—marked the pouring of six Pinot Noirs. It was another successful mating. Robert Mondavi's elegant '78 Reserve and wonderfully promising '80; Ventana Vineyards' interesting '79 with strawberry hints and the even better '80; and the Firestone Vineyard's oaky, intense '77, and the '80, with good fruit and balance. The rosemary-crusted kid was roasted whole, sliced thinly, and served with a mustard-spiked sauce, garnished with roly-poly balls of crisply-fried polenta.

Then followed the second palate cleanser: Essence of Duck—hot, clear, concentrated broth under a golden toque of mille-feuille pastry.

A second three-star course: Braised Duckling touched with a sensuous red-wine sauce, peppered with pink peppercorns and crunchy curls of cracklings, perfectly partnered two elegant Cabernet Sauvignons—Mirassou's '77 and '80, with their soft hints of mint, in typical Mirassou style; and Stag's Leap's velvety '78, with its strong, solid backbone, and '80, mirroring the same velvet-iron style.

A trio of American cheeses set the tone for the voluptuously lush Cabernet Sauvignons of Diamond Creek Vineyard. Owner Al Brounstein admonished the tasters: "Don't judge my '80 Cabernet by the wine in front of you—it's gassy, grassy and herbaceous at this stage." He did urge tasters to "taste my '74 and drink it." Indeed, his '74 is extraordinary—velvety, complex, balanced, full of fruit and flavor. The cheeses—Sonoma goat, Willow's Dry Jack, and Pleasanton aged Teleme, were excellent.

Grand finale—a luscious frozen butterscotch soufflé, heady with maple—needed no partner—just will power!

Golden Caviar Sauce from The Four Seasons

INGREDIENTS

1 cup sour cream
½ cup crème fraîche
2 large bunches chives, very finely minced
4 ounces American golden caviar (whitefish roe; Czar Nicholas brand from California Sunshine, San Francisco, Calif.)
Juice of 1 lemon
1 tablespoon vinegar from a jar of green peppercorns
2 hard-boiled eggs, pressed through a fine sieve
Freshly ground pepper to taste, salt

METHOD

☐ Place all ingredients in a bowl and blend gently. Season carefully as the caviar is salty. Mxture will be thin. Gently transfer to serving bowl, cover, refrigerate 2–3 hours, during which time it will thicken. Makes about 2 cups. Use as you would tartar or rémoulade sauce.

Summer sipping *continued*

pealing icy cold as an apéritif, or mixed with ice and sparkling water as a "spritzer." Orvieto Secco is drier, yet with a soft, velvety quality that makes it pleasing both as apéritif and with light summer dishes. Among many producers are Ruffino and Marchesi Antinori.

● Lugano—lovely, lively and lilting—comes from the little village of that name in northern Italy, at the south end of Lake Garda. Producers include Ruffino and Visconti.

● Pinot Grigio, made from the noble White Pinot grape, is dry, full-bodied, and elegant. Among producers, Collavini and Cavit.

● White Corvo, a sunny, rounded wine from Sicily that reflects the warmth of the country-side. Producer, Duca di Salaparuta.

● Verdicchio, famous for its pleasantly tart crisp finish, and for the amphora-shaped bottle in which it generally shows up; a marvelous wine with shellfish—in fact, all of the finny foods. Producers include Fazi-Battaglia, Garofoli, and Umani Ronchi. ■

WINE TASTING

continued from page 113

wine can be almost clear as the color matter drops out.

Smell—think first of any off odors (but only briefly!), then look for an identifying varietal character (what grape was the wine made from?) and finally look for the bouquet (the combination of complex aromas that the winemaker gives to the wine, such as wood—vanilla aroma—and tannin, which gives a somewhat leathery odor).

An off odor may be: *volatile acidi* (acedic acid/vinegar). All wine has son vinegar, which forms naturally duri fermentation. It enhances the berrine in red wines. But too much of it is fault. It will smell something like finge nail polish.

Aldehydes are formed by oxidatio and can be thought of as antifruitines An oxidized wine smells stale and fla *Hydrogen sulfide* (smelling of rotte eggs) found in wine results from grap having been dusted with sulfur too la in the season (a treatment used early i the season to prevent mold growing o grapes). If the wine has *bacterial* prob lems it may take on a gunnysack or chees smell. *Sulfur dioxide,* used to prevent ox dation throughout the winemaking pro ess, can appear in the aroma. It wi prickle and close your nostrils but quickl disperses when the wine is swirled.

And now to taste. Sweet and sou sugar and acid—and the balance be tween them—are the flavors that are o greatest concern. Our palates generall have a threshold for sugar below whic we cannot detect sweetness. This level i about 0.5 percent by volume. A win with a sugar level of 0.8 percent ma taste quite dry, but wait for the tast after you swallow—the "finish." It wil be a little flat and could become tirin to drink. A wine with 1.5 percent suga is hitting the top of the table-wine cat egory; higher sugar levels would be mor appropriate for apéritifs. The wine ma be fresh-tasting but will taste "rounder." Too little acid and a wine will taste flab by and dull. Too much and it will b too sharp. The right amount will hav a synergistic effect on all the taste com ponents, making the wine lively and re freshing. An acid level of 1 percent may be too high and throw a dry wine out of balance; while the same acid level in a wine with 1.5 percent sugar may be in balance. Volatile acidity in red wines adds sweetness to the bouquet and to the taste. Tannin will dry the sides of your mouth and coat your teeth. It may re mind you of persimmons or walnuts. A maderized wine will taste cooked (correct in some sherries and Madeiras, not in table wine).

Louis Martini, with the help of his 1980, '78, '76. '74, '70, and '68 Cabernet Sauvingnons led an exploration of aging in red wines. Wines, it turns out, are very much like people. They are born—in a vineyard; delivered—in a winery; and mature—in a bottle. Natural chemical changes govern their growth and development. They even have life goals—to be drunk at their peak of perfection and appreciated for their subtle graces.

Aging begins after fermentation and takes place during both wood and bottle storage. About 300 constituents make up wine "aroma" (odiferous material derived from the grape). In time, the constituents bond and precipitate out of the

Continued on page 122



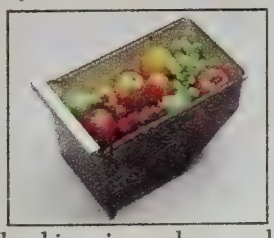
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GENERAL ELECTRIC

WINE TASTING

continued from page 120

wine or form new compounds to give wine "bouquet," which takes an average of three years in bottle to achieve. Temperature controls the rate at which aging occurs—at too warm a temperature some compounds will form more readily than others and throw the wine off balance. If wine is kept very cold, aging can be retarded to almost nothing.

The wines for Mr. Martini's demonstration were all made by the same winemaker, himself; all came from the same vineyards—a blend of about 50 percent Napa and 50 percent Sonoma grapes; all were 100 percent Cabernet Sauvignon. The vintages were chosen as having similar characteristics. The wines were lined up young to old, left to right, and ranged in color from medium-dark, grapey-purple to a deep tawny. The '80, a barrel sample, had a straightforward grape flavor and is unfinished. It will spend another year at least in wood before being bottled. The 1978 has spent 2½ years in wood, and just two weeks in bottle. Two and a half years sounds like a very long time, but the aging takes place in 1,000–1,300-gallon old wood casks where the wines take on very little wood flavor. But the aroma displayed added mellowness and character; it tasted smooth with a soft, tart finish. The '70 and '68 had well developed bouquets. The '70 was still tannic with a good long finish attributable in part to the short crop experienced that year which concentrated the grape flavors and characteristics. The '68 was refreshing, soft, complex, still lively in the mouth. The best way to describe the taste of age is by color—brown; soft, rich, and warm. "If you want to buy wines to age, look for some degree of heaviness; a wine with strong character when young, but *well balanced* with fruit, acid and tannin.

> Being asked to taste wines blind is both intensely frightening and very comforting

Being asked to taste wines blind (the bottles hidden in brown bags, the glasses numbered to correspond) is both intensely frightening and very comforting. Do I really know what Cabernet tastes like? As soon as the bottles are covered, *every one* is equal. Even experts begin with the basics—"Well, it's red!" The object is not necessarily to guess what and where correctly but to identify characteristics and to develop a language that will come in handy the next time a similar wine is tasted.

One of our sessions was a blind varietal tasting. Our discussion turned to a deeply garnet-colored wine, and people mentioned cinnamon, raspberries. These are often characteristics of Napa Valley Pinot Noir. It was, in fact, Pinot Noir. The last wine was deep garnet with brown tinges. Again, the discussion turned in some helpful adjectives—brambly, briary—both taste characteristics associated with Zinfandel.

All this knowledge, is it useful? Is it fun? Yes and yes! For one lunch, two friends and I went to the Wine & Culinary Center in the town of Napa for lunch and chose a Keenan '78 Merlot and a Mayacamas '76 Cabernet Sauvignon. Both are too young but we were curious. The Keenan had lots of accessible fruit but high tannins that would make you want to wait a few years for it. The Mayacamas was still a big bruiser—lots of tannin but rich and well balanced, made to last for years.

Tasting the wines with the foods brought out their different qualities. The Mayacamas stood up to a dish of tripe and polenta, spicy with hot pepper. The Merlot could not, though it was delicious with a *soupe au pistou.* We chose a Stilton and a semi-soft cheese from Pau for dessert and tried both wines again. The Merlot went well with both; but the Mayacamas with its tannins was really a little better with the Stilton.

Immediately following the Napa seminar, 12 of us gathered at Narsai's restaurant in Berkeley. Each of us sat behind three glasses of Cabernet. They looked in perfect shape; their bouquets well-developed and complex. We were incredibly lucky—they were Napa Valley Cabernets from 1958—Beaulieu Private Reserve, Inglenook Cask, and a Louis Martini Special Selection. Halfway through our roast lamb, julienned celery root, and Jerusalem artichokes I glanced around the table and noticed that the glasses that held the Martini wine were all empty. Mr. Martini was seated on my right and he answered my observation with a remark that will, I think, mark a trend in California winemaking as winemakers watch how their wines age (the California wine *boom* is only about 10 years old): "The wine is easier drinking. I don't use a lot of wood in making my wines and this shows you don't need all that stuffing for a wine to age well. Neither of the other two have developed age characteristics better than mine." His remarks brought back a comment by Bob Mondavi about his own '69 Unfined Cabernet. It was still youthful and robust. "So maybe you don't need all that tannin and extract to make a wine age well. A wine can be accessible in its youth and still age gracefully." Just like people. ■

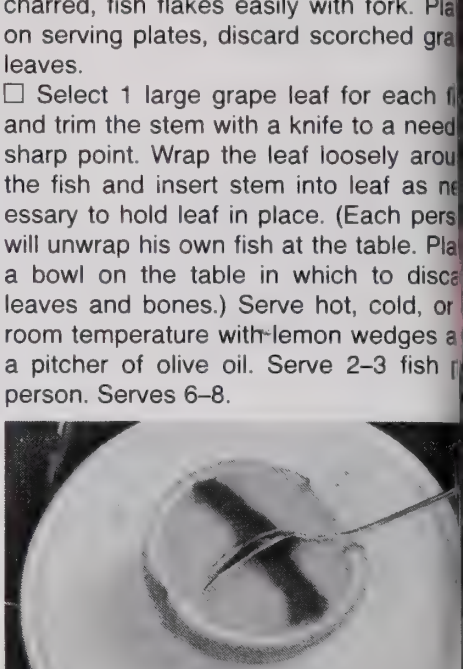
TASTE OF PROVENCE

continued from page 117

Method

☐ Season fish with salt and pepper, rub lightly with a few drops of olive oil. Pla on a well-oiled preheated grill, cook o medium-high heat until grill makes patt on one side of fish. Quickly, lay wet gra leaves flat on grill; place fish cooked-si up on leaves (leaves protect and fla fish). Grill 6–8 minutes or until leaves charred, fish flakes easily with fork. Pla on serving plates, discard scorched gra leaves.

☐ Select 1 large grape leaf for each f and trim the stem with a knife to a need sharp point. Wrap the leaf loosely arou the fish and insert stem into leaf as n essary to hold leaf in place. (Each pers will unwrap his own fish at the table. Pla a bowl on the table in which to disca leaves and bones.) Serve hot, cold, or room temperature with lemon wedges a a pitcher of olive oil. Serve 2–3 fish person. Serves 6–8.



Striped oranges filled with raspberri mango ice cream. Shopping, page 137.

Mediterran fish soup with garlic mayonnaise

(Bourride with sauce aïoli)

Ingredients for Stock

6 2-inch stalks fresh cleaned seaweed, dried Japanese Naruto Wakame (available in Oriental markets) optiona
1 cup dry white wine
1 scraped, sliced carrot
1 small chopped onion
1 clove crushed garlic
1 generous bouquet garni of bay leaf, thyme, parsley
1 3-inch piece orange zest
Juice of 1 lemon
3 whole fish—bass, flounder, trout, or bluefish—have the fishmonger fillet th fish, saving the scraps for the stock, the fillets for the soup (below)
8 black peppercorns

Ingredients for Soup

1 loaf firm French or Italian bread
Olive oil
1 clove peeled garlic
6 soft-shell crabs
18–24 shrimp, in shells
6 well-scrubbed clams
6 fish fillets (see stock, above), rolled a tied with string

Ingredients for Aïoli Sauce

3–4 large, peeled cloves finely minced garlic
1 whole egg plus 2 egg yolks, at room temperature
¼ teaspoon salt
Freshly ground pepper
Lemon juice
Olive oil

(Continued on page 12



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TASTE OF PROVENCE

continued from page 122

INGREDIENTS FOR FINAL ASSEMBLY

6 egg yolks
½ cup heavy cream
Aïoli *sauce*
Fish stock
Croutons
Minced parsley
Prepared seafood
Lemon wedges

METHOD FOR STOCK

☐ Rinse fresh seaweed and soak in a bowl in 2 cups of water 15 minutes. (If using dried seaweed, cover with 4 cups water in a bowl and soak 10 minutes or until seaweed is olive green and fully expanded.) Drain seaweed and set aside. Reserve 1 cup of the soaking liquid.

☐ Combine reserved soaking liquid with remaining stock ingredients and 4 cups water in a large stainless steel pot (use 5 cups if omitting seaweed). Bring to a boil slowly, and skim the surface. Reduce heat, cover, and simmer 30 minutes. Strain.

METHOD FOR SOUP

☐ Cut bread into ½-inch slices and fry in olive oil in a skillet until crisp and golden. Drain on paper towels, and rub with garlic. Keep warm.

☐ Bring stock to a simmer. Add the seafood and fish fillets. Poach gently 3–5 minutes or until seafood and fish are just cooked through. Meanwhile, arrange the seaweed on individual salad plates. Carefully lift out fish and seafood and arrange on seaweed. Cut strings from fish fillets and keep warm.

METHOD FOR *AÏOLI* SAUCE

☐ Mash garlic to a fine pulp with a mortar and pestle if you have one. Place garlic, eggs, salt, pepper, and a generous squeeze of lemon juice (about 1½ tablespoons) in a food processor or blender, and process until thick and pale. Add the oil a tablespoon at a time with machine running until mixture resembles thin mayonnaise. Continue adding oil in a thin stream with machine running until a thick, stiff mayonnaise forms. Add more lemon juice and seasonings to taste. Set aside. Note: *Aioli* can also be made in the traditional manner by mounting it by hand in a mortar or in a bowl with a whisk.

METHOD FOR FINAL ASSEMBLY

☐ Whisk together egg yolks, cream, and half the aïoli sauce in a large bowl. Strain fish stock and add to the mixture. Pour into a large pot over low heat. Stir constantly until soup thickens, but do not boil or soup will curdle. Season to taste.

☐ Dab a small amount of aïoli in the middle of each crouton and add a sprinkling of parsley. Ladle soup into soup plates and float the croutons. Accompany with the seafood, lemon wedges, and the remaining aïoli. Serves 6.

Note: To eat, each person opens and pr pares seafood, mashes it along with cro tons into soup. Boiled, peeled potatoes a traditional with this soup, but for a lu cheon are hardly necessary.

Bouillabaisse custards with *rouille* cream

INGREDIENT FOR BOUILLABAISSE CUSTARD

½ pound boned and skinned fish fillets (choose firm white fish such as sea trout, bluefish, bass)
2 large pinches powdered saffron
1 large egg
Olive oil
⅔ cup heavy cream
Salt, freshly ground pepper
25–30 mussels, scrubbed and beards removed

INGREDIENTS FOR *ROUILLE* CREAM

1 large leek, white part only, minced
3 cloves minced garlic
4 tablespoons olive oil
1 bay leaf
1 2-inch piece orange zest
2 teaspoons minced parsley
1 large pinch thyme, preferably fresh
1 large pinch savory, preferably fresh
1 small stalk fennel
4 large peeled, seeded, chopped tomatoes
Salt, freshly ground pepper
Scant ¼ teaspoon cayenne
¼ cup soft bread crumbs
Heavy cream
Pimiento strips
Minced parsley

METHOD FOR CUSTARD

☐ Purée fish, saffron, and egg to a smooth paste in a food processor (or pound the mixture in a mortar and press it through a large sieve). Pour into a bowl and cover with plastic wrap directly on the surface of the mixture so no crust will form. Chill 45 minutes. Generously oil 6 custard cups or small soufflé dishes and set aside.

☐ Stir ⅓ cup cream into the fish mixture. Whip remaining cream in a bowl with a whisk until light and thick and fold it and seasonings into the fish mixture. Pour into the molds and cover lightly with foil. Place in a hot water bath in a preheated 350 oven and bake 30–40 minutes or until custards pull away from sides slightly and feel solid to the touch. Let stand 5 minutes, then run a knife around the edges of the custards and unmold onto serving plates. (If serving the custards hot, do not unmold until the mussels are cooked.)

☐ Place mussels in a large covered pot with a few tablespoons water. Cook over high heat shaking the pot occasionally, until they are fully opened. Set aside.

METHOD FOR *ROUILLE* CREAM AND FINAL ASSEMBLY

☐ Cook leek and 2 minced cloves garlic in olive oil in covered saucepan until leeks are tender but not brown. Add bay leaf, zest, parsley, thyme, savory, fennel, tomatoes, salt, pepper, cayenne, crumbs, simmer 30 minutes, stirring frequently.

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Remove bay leaf, zest, and fennel. Add aining minced garlic and stir to mix. s through a fine sieve and stir in ugh cream until sauce is a light, coating sistency. Taste for seasoning—it uld be very piquant.

Spoon *rouille* cream around custards l pour a ribbon of sauce over top of h. Place 4 or 5 mussels in the cream und the custards. Garnish with a strip imiento and some minced parsley if de- d. Serve just slightly warm, at room perature, or chilled. Serves 6.

eamed scallops and getables th pesto cream

GREDIENTS

tender carrots, scraped, with 2 inches of the stems attached
large, firm mushroom caps
ce of 1 lemon
large sea scallops
medium-sized zucchini, cut into rounds
small peeled, seeded, juiced tomatoes
lt, freshly ground pepper
nced fresh herbs (parsley, chives, or emon thyme)
sto sauce without pine nuts (see recipe for cherry tomatoes stuffed with pesto)
cup whipped cream or crème fraîche
sprigs fresh basil, optional

ETHOD

Trim carrots to a tapered 1½ inches ng and tie stems together in bunches of Place carrots in a saucepan of boiling, lted water, and parboil 4 minutes. Drain.

Peel mushroom caps if they are dark th a stainless steel knife starting at the l edge, stripping the outer skin. Flute ushrooms if desired, then dip immediate- into a bowl of water mixed with the juice ½ a lemon to avoid discoloration. (Do t let mushrooms soak in the liquid.)

Cut each scallop with a small knife into ree round slices. Do not cut all the way rough; leave slices attached on one dge. Arrange 3 scallops on the center of ach serving plate fanned out in the shape a flower. Surround scallops with 3 car- ts, 2–3 mushrooms, zucchini slices, and mato. Season with salt and pepper, lem- juice, and the minced herbs. (The plates an be covered with plastic at this point nd refrigerated until ready to cook.) Place e plates in racks of a stacking steamer r place each plate, covered in foil, on top f a saucepan filled with boiling water) and eam over simmering water for 15 inutes.

Meanwhile, prepare the pesto sauce ac- ording to directions, omitting the pine uts. Spoon into a bowl and stir in cream r crème fraîche. Adjust seasoning as nec- ssary. Set aside.

Lift out plates from the steamer and gar- ish with basil sprigs if desired. Serve esto cream on the side. Serves 8. Note: ther vegetables such as broccoli, cauli- ower, or asparagus may be used instead f, or in addition to the zucchini, mush- ooms, and tomatoes.

Saffroned bread on a rope

INGREDIENTS

1½ packages dried yeast
1 teaspoon sugar
½ teaspoon powdered saffron
1 well-beaten egg
2 teaspoons salt
¼ cup freshly grated Parmesan cheese
6–6½ cups unbleached all-purpose flour
1 egg yolk
Whole saffron threads
1 yard thick hemp rope (optional)

METHOD

☐ Dissolve yeast, sugar, and all but a large pinch of powdered saffron in 2¼ cups warm water in a large bowl. Add egg, salt, and cheese, and stir until smooth. Stir in flour by ½ cupfuls until dough forms a mass. Turn dough out on a floured surface and knead about 10 minutes adding flour as necessary until dough feels elastic but not sticky. Place dough in an oiled bowl, cover with a towel, and let rise in a warm place about 1 hour or until doubled in bulk.

☐ Punch dough down and form into a ball. Gently stretch and pull the surface of the dough and tuck it under the ball two or three times so dough keeps its tensile shape. Lift dough ball and plunge stiff fingers through the center of the ball from opposite sides. Roll dough over and over hands until center opens and dough resembles a large doughnut with a 6–7-inch opening. Place on an oiled baking sheet.

☐ Beat egg yolk with 1 tablespoon water in a bowl and add the remaining saffron. Brush glaze over bread, and sprinkle with saffron threads. Let bread rise 30–40 minutes in a warm place. Bake in a preheated 350° oven about 40–60 minutes or until bread sounds hollow when tapped lightly on the bottom. Cool briefly on a rack. Tie a rope through center hole for a rustic, decorative effect. Serves 8–10.

Seasoned cheeses

Note: Small cheeses rolled in an assortment of colorful, flavorful coatings are a current vogue in Parisian *fromageries.*

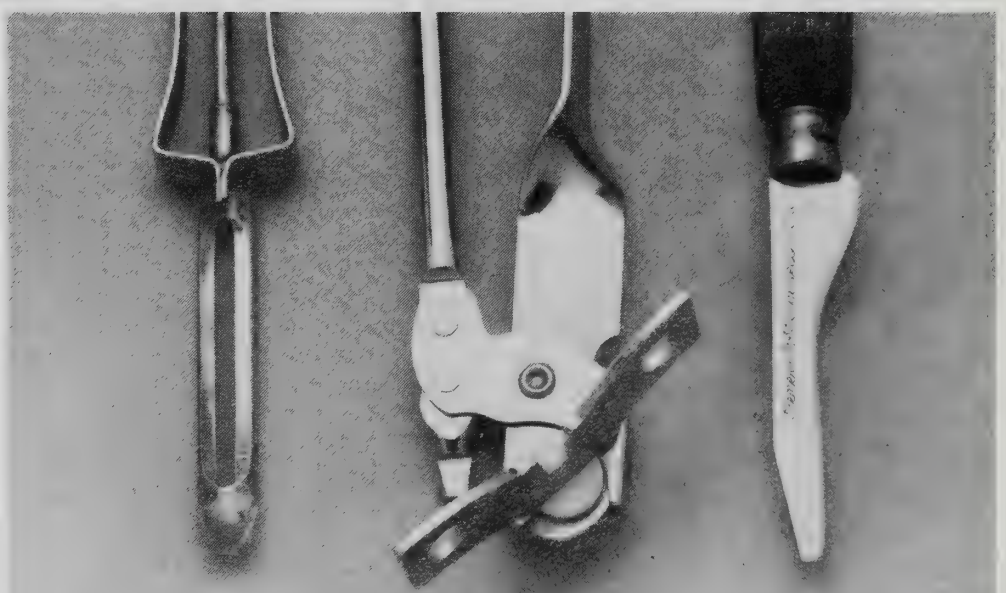
INGREDIENTS

6 small cheeses, all of one type (choose from goat banons, Boursins, or other small soft cheeses)
¼ cup minced fines herbes (parsley, chives, tarragon, chervil)
3 tablespoons turmeric
3 tablespoons paprika
3 tablespoons coarsely ground black pepper
⅓ cup ground walnuts

METHOD

☐ Spread herbs, turmeric, paprika, peppercorns, nuts on separate plates. Roll all but one of cheeses in a separate coating, place cheeses on platter or woven tray. Cover with plastic, refrigerate until 1 hour before serving. Serves 6.

Continued on next page



Mrs. Lucille Lundblad, Metairie, Louisiana, still peels with the Ekco peeler she got 25 years ago.

Ms. Pat McCarthy, Chicago, Illinois, still opens cans with the Ekco can opener she got 18 years ago.

Mr. Kirk Meyer, Lake Stevens, Washington, still cuts with the Ekco paring knife he got 49 years ago.

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TASTE OF PROVENCE

continued from preceding page

Orange and pine-nut pastries

INGREDIENTS FOR CANDIED ORANGE ZEST

Zest of 1 orange, cut into very thin 1-inch strips
3 tablespoons sugar

INGREDIENTS FOR PASTRY

4 tablespoons unsalted butter
4 tablespoons shortening
2 tablespoons sugar
1 lightly beaten egg
½ teaspoon vanilla
Approximately 1½ cups all-purpose flour

INGREDIENTS FOR FILLING AND FINAL ASSEMBLY

1 stick (½ cup) unsalted butter
⅓ cup sugar
3 tablespoons heavy cream
Candied orange zest
⅔ cup pine nuts

METHOD FOR CANDIED ORANGE ZEST

☐ Place zest, sugar, and ½ cup water in a small, heavy pan, and cook over medium heat until water has evaporated and orange zest is slightly candied but still moist. Be careful not to burn. Remove zest from pan and set aside on wax paper or a rack.

METHOD FOR PASTRY

☐ Cream butter, shortening, and sugar together until mixture is light and fluffy. Stir in egg and vanilla. Add flour and lightly work pastry with fingertips until it forms a neat, smooth ball. Wrap dough in plastic and refrigerate 30–60 minutes. (This is a tender, soft dough that is difficult to work if not well-chilled.)

☐ Roll out dough on floured surface. Lay 3-inch round tartlet forms upside-down on dough and roll a rolling pin over the forms to cut through the dough. Remove the forms and press the dough cut-outs lightly into the forms with your fingertips. (Or, line a 10-inch quiche pan with the dough to make 1 large pie.) Line pastry shells with waxed or parchment paper and fill with beans or rice. Bake in a preheated 350° oven 10 minutes.

METHOD FOR FILLING AND FINAL ASSEMBLY

☐ Once the pastry shells are in the oven, begin to make the filling. Melt butter and sugar in a small, heavy pan. Bring to a boil and add cream, candied zest, and pine nuts. Return to a boil, and remove pan from heat. Remove pastries from oven and spoon in the filling while still warm, distributing nuts evenly. Return pastries to oven and bake 15 minutes longer or until pastries are golden and lightly caramelized. Makes about 8 individual tarts or 1 10-inch pie. (Slice 10-inch pie into wedges.)

Iced oranges

INGREDIENTS

6 large well-shaped, thick-skinned oranges
1½ quarts softened orange, mango, peach, or other ice cream or sorbet of choice (do not use sherbets)
1 package frozen raspberries

METHOD

☐ Cut a round opening from the stem end of each orange with a melon baller. Work over a bowl, and carefully scoop out the pulp from each orange into the bowl. The orange shells should be smooth and free of membranes. Freeze the shells as you finish with them. Press the reserved orange pulp through a sieve over a bowl. Discard the pulp and reserve the juice for another use.

☐ Fill the orange shells ⅓ full with sorbet and freeze immediately along with the remaining sorbet. Freeze oranges several hours until solid.

☐ Purée frozen raspberries in a food processor or blender to a frozen slush. Spoon some of the raspberry purée on top of the sorbet in each orange shell. Freeze several hours until solid.

☐ Soften the remaining sorbet and spoon into the orange shells to fill. Freeze until solid. (Wrap in foil or plastic if not going to serve the same day.) To serve, slice oranges from top to bottom through filling hole. Serve two halves per person. Serves 6. ■

Editor's note: Judith Olney teaches cooking in Durham, N.C., and is the author of Judith Olney's Entertainments, *soon to be published by Barron's. She is also the author of* Summer Food *and* Comforting Food *(Atheneum).*

MEAL IN MINUTES

continued from page 110

Potato-apple salad

INGREDIENTS

14 medium-sized new potatoes
3 firm apples
Juice of ½ a lemon
1 cup homemade or canned beef stock
1 cup diced yellow onions
⅔ cup vinaigrette dressing
Coarsely ground black pepper
½ cup minced parsley

METHOD

☐ Wash the potatoes under cold water. Put in a saucepan with water to cover and boil about 20–25 minutes or until tender when pierced with a fork.

☐ Meanwhile, core the apples and cut them into thin slices. Put the apples into a bowl and add the lemon juice. Toss, and set aside.

☐ Drain the potatoes and slice into thick rounds while still warm. Put into a bowl, toss gently, add the stock, and let sit 5–10 minutes, tossing occasionally so potatoes absorb stock.

☐ Add the apples, onion, and the vinaigrette dressing, and toss gently until well mixed. Sprinkle on pepper and parsley. Serves 4–6. ■

GIVERNY

continued from page 90

area rather than on small details. H
ever, the relationship between the p
iological processes of aging and
alterations of style they necessitate
plains much about the increasing
stractness of the works of aging art
If we follow the progress of an artist
Monet toward greater and greater
straction in his late work, we not
grace and naturalness in his gradual
organic evolution, which we do not
in the work of artists who began as
stract painters without roots in nat
or representation.

Tracing the transformation of the s
jects Monet painted in and around
verny, we experience with pleasure
increasing mellowness of his light-fi
late paintings, which seem the oppo
of the dark, brooding turbulence of
zanne's late work. One is tempted to
tribute the difference in mood
differences in character and life exp
ence, for Monet was as much the g
ified and fully realized *paterfamilias*
Cézanne was the frustrated misanthr
ic hermit. Yet despite a greater deg
of personal fulfillment, Monet was ea
as obsessed with painting and its pr
lems to the exclusion of all else as
zanne. For example, in 1914, Wo
War I broke out, Monet's beloved eld
son Jean died, but the artist, totally
grossed with beginning the *Nymphae*
which he intended as a gift to the Fre
state, was mainly concerned with
construction of a third studio at Give
large enough to house the oversiz
paintings.

Monet's role as a pioneer modern
who not only outlived but far exceed
in daring the accomplishments of
Impressionist contemporaries, was fi
acknowledged by New York Sch
painters, who honor Monet as the p
mary source for the environmental "
picture." The idea of the paintings as
vironment originates with Monet, w
extended his series of the *Water Li*
or *Nymphaeas* into a monumental cyc
which he installed in the Orangerie
Paris as a diorama that surrounded
viewer in a watery, shimmering atm
sphere. Other artists have seen Monet
the inventor, in his poplars, haystac
and water lilies, repainted in countl
versions, as the inventor of serial im
ery, as well as of a new kind of abstr
space that emphasizes surface rat
than depth. Many works of the N
York School, including the paintings
Richard Pousette-Dart and Milton R
nick, were directly influenced by M
net's late works from Giverny. Jacks
Pollock's *Shimmering Substance* in
Museum of Modern Art is one of
many Abstract Expressionist paintir
that pay homage to the *Nymphaeas.*

As time goes on, the *Nymphaeas* ta
on greater importance. Their role

Continued on page

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Materials and equipment used in the house shown on pages 94–97

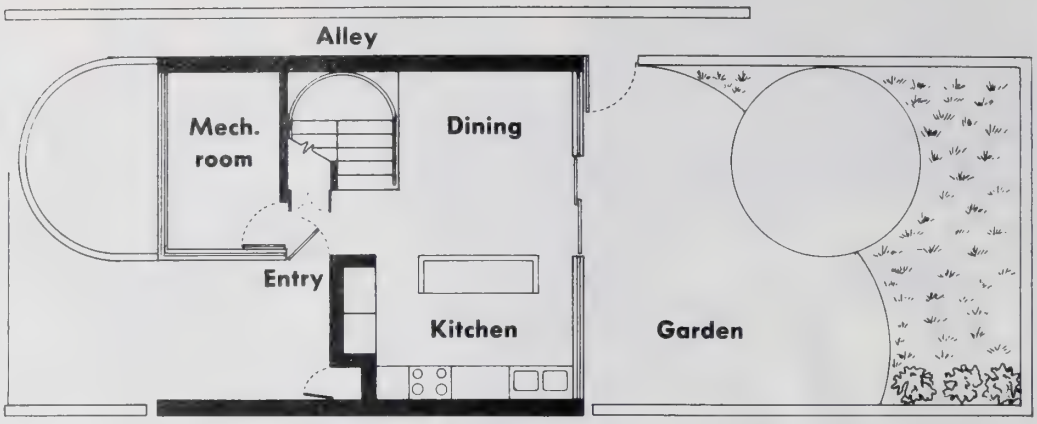
ARCHITECT: Dimitri Bulazel
CONTRACTOR: Nils Mohrin
LOT SIZE: 22 x 60'

EXTERIOR OF HOUSE

Foundation: Concrete slab on reinforced concrete footing with slab on grade.
Structure: Exposed concrete block by Plastic Rete Inc.
Exterior finish: Crystal-clear colorless acrylic concrete sealer by The Charger Corp.
Roof: 5-ply built-up roofing with gravel topping by Fairfield Roofing.
Insulation: In cavity wall, Styrofoam plastic foam; in foundation, Styrofoam SM, both by Dow Chemical Insulation Systems.
Windows: Double-glazed insulated glass in duronautic extruded aluminum sections by Acorn Glass of Stratford.
Doors: On exterior, extruded duronautic aluminum by Acorn Glass of Stratford. On interiors, solid-core wood.

INTERIOR OF HOUSE

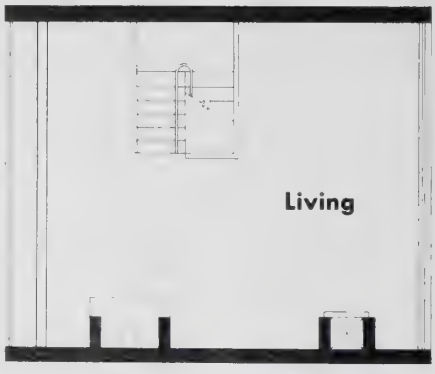
Ceilings: Exposed precast concrete plank by Durastone Flexicore Corp.
Floors: In major rooms, oak flooring on top of precast concrete plank. In kitchen, slab on grade. In bathroom, tile on precast concrete plank by American Olean Tile Co.
Lighting fixtures: All lights, surface-mounted flood on track by General Electric Co. and Swivelier.
Interior paints: Ceilings, doors, handrails, ductwork, light fixtures, trim, lighting raceway, heating units, all colors custom mixed, by Dutchboy.
Fireplace: Metal by Majestic Co.
Hardware: Schlage Lock Co.
Kitchen and bathroom cabinets and countertops: Plastic laminate by Formica Corp.
Kitchen and bathroom plumbing fixtures: Kohler Co.



Ground floor of Odiseos House opens onto small garden at rear.



Second floor is divided into study and large bedroom.



Top floor has undivided living area with balcony open to floor below.

Hot-water heater: Two 40-gallon units by A.O. Smith.
Kitchen equipment: Oven, range, and refrigerator by General Electric Co.
Laundry equipment: Washer and dryer by Westinghouse.
Heating and cooling system: Heat pumps with boosters by General Electric Co.
Furniture: In living room, Aalto webbed pension chairs in natural webbing, Ottawa sectional seats, corner seat and ottoman upholstered in Mistolino natural, Marcuso coffee table designed by Marco Zanuso, all from International Contract Furnishings Inc., NYC. Gray flokati rug and Norwegian plaid throw blanket from Conran's. In office, OMK stack chair in chrome from International Contract Furnishings Inc., NYC. Shelves by Holly Pope from Somerstown Studio & Gallery, Somers NY. In bedroom, Aalto scroll chair and stool from International Contract Furnishings, NYC. Racoon Natural rug from Stark Carpet Corporation, NYC. Sangeeta Curry bedspread from Conran's. In kitchen, Exactron clocks from Manhattan Ad Hoc, NYC. OMK stack chairs and table in red from International Contract Furnishings Inc., NYC. Hoan 9-cup espresso maker and lavender ironstone mugs from Conran's.
Artwork: In living room, *Holiday Erection* by Alan Shields, 1977, in acrylic, thread on canvas, from Paula Cooper Gallery, NYC. In office, photographs by Phyllis Odiseos. *The Horse* by Danae Bennett, Nashua NH.

Materials and equipment used in the house shown on pages 98–101

ARCHITECT: Rob Wellington Quigley
CONTRACTOR: Carde/Rodda
SQUARE FEET: 1,600 sq. ft.

EXTERIOR OF HOUSE

Foundation: Concrete block.
Structure: Standard wood framing
Exterior walls: North and east surfaces, tongue-and-groove cedar; south and west surfaces, silver-colored asphalt shingles by Bird & Son.
Roof: Shingles by Bird & Son.
Insulation: Batts by Johns-Manville.
Windows: Double-glazed windows by Pella.
Doors: T.M. Cobb, Los Angeles.

INTERIOR OF HOUSE

Interior walls and ceilings: Sheetrock by U.S. Gypsum
Floors: Gray industrial-weave carpet.
Lighting fixtures: Hubbell Lighting and Dunn.
Interior paints: Dunn Edwards.
Fireplace: Majestic.
Hardware: Schlage Lock Co.
Kitchen and bathroom countertops: Plastic laminate by Wilsonart, Ralph Wilson Plastics Co.
Kitchen and bathroom cabinets: Custom, in birch.
Plumbing fixtures: American Standard and Kohler Co. Faucets by Chicago.
Heating system: Solar space heating. Water wall with gas-fired forced-air heater backup. Return air circulated into south-facing 8 x 12' solar box for preheating before reaching furnace. Insulated box, glazed on south side, containing standard water columns for solar heat storage. Insulated barn door covers glazing, preventing nighttime heat loss. Natural cooling: rockbed with fan on timer.
Hot-water heater: Active system using single solar collector by Conserdyne, on belvedere with lower sunshade for reflected radiation.

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The living is easy

How to add a flourish with cool cotton fabrics, mail-away millwork, tabletop plantscapes—and save yourself steps



By Margaret Morse

☐ summery ceiling

In a small peak-ceilinged bedroom in a rented house (page 82), the ceiling was something less than lovely to look up to. How to camouflage it quickly and easily? Bob Patino and Vincent Wolf tented the 10-foot-square room with sheeting, stapling it along the peak-line of the ceiling, letting it bell out loosely (in a slight curve) to either side, then stapling it again where it met the wall. At the window, an extra length of sheeting becomes a casual curtain, *above,* twisted and knotted to one side during the day. The finishing touch: Moldings—nailed to the wall with brads—hide the staple lines at the top and sides of the ceiling.

☐ [illegible]

"To [illegible] as living sculpture," [illegible] custom pedestals [illegible] with white [illegible] with a water-and-pebble [illegible] (pages 80–81). Each [illegible] painted white or [illegible] to blend or [illegible] Bailey waters his [illegible] letting excess water [illegible] trays, with the waterline [illegible] of the marble-chip pebbles. The water evaporating from the trays surrounds the plants with a healthy, moist "microclimate,"—and, Mr. Bailey adds, "there are no unsightly saucers."

☐ the bountiful house

Jody and Barney Leason's rooms (pages 62–65) are like paintings: No matter how long you look at them, there's something more to see. "Fabrics have always fascinated me," says Jody Leason, and she's especially intrigued by batiks. She collects them "casually, for their patterns and colors rather than their rarity." *And* she and her husband put them to use—as tablecloths, blanket covers, and (friend Walter Boxer's idea) as a changeable, wonderfully-washable wardrobe, tuck-and-wrap style, for the cushions on the outdoor wicker furniture (cover).

☐ a new wrinkle on slipcovers—taking a stab at corners

Near the summer house on pages 82 to 85, the ocean is always tossing new surprises up onto the beach. When the beachcomber's a designer, the natural forms often suggest new uses . . . and so the tails of empty horseshoe-crab shells became part-ornament, part-implement in Vincent Wolf's slipcover scheme for a day bed. Inexpensive cotton gauze was draped on the day bed, then the excess was gathered at the corners. Each corner was pierced first with a knife, then a crab tail, and—lastly—lashed with a rope thong. The treatment's not only decorative, it helps keep the slipcover from shifting around.



☐ attention, owners of Victorian houses!

Has your Victorian house had some of its original "gingerbread" nibbled away? Time can take its toll on fancy trim. But, happily, there are places where you can find reproductions of exterior architectural ornaments like the porch brackets shown on pages 74 and 75. You can look for local sources—by checking the telephone yellow pages under "Millwork." Or you can buy and browse through catalogues offering wooden architectural ornaments by mail (for the most part ready-to-paint-or-stain):

Cumberland Woodcraft Co., 2500 Walnut Bottom Road, Carlisle, Pa. 17013 (catalogue $3).

Hallelujah Redwood Products, P.O. Box 669, Mendocino, Calif. 95460 (brochure $1).

Vintage Wood Works, 38 Main St., Quinlan, Tex. 75474 (brochure $1).



☐ not a dumb idea

One of the energy-savers in the contemporary town house on pages 94 to 97 saves *human* energy: A dumbwaiter that shuttles meals or household equipment between floors. In the top-floor living area (page 94), architect Dimitri Bulazel gives this old-fashioned convenience new grandeur by installing it inside a columnar concrete shaft, where the dumbwaiter (not seen) can be brought up beneath the pink-painted heating unit: Paired with the fireplace shaft, the dumbwaiter and heater shaft accentuate the double height of the space. The dumbwaiter also serves the second-floor bedroom (from behind one of the pink closet doors, page 97) and ground-floor kitchen. ■

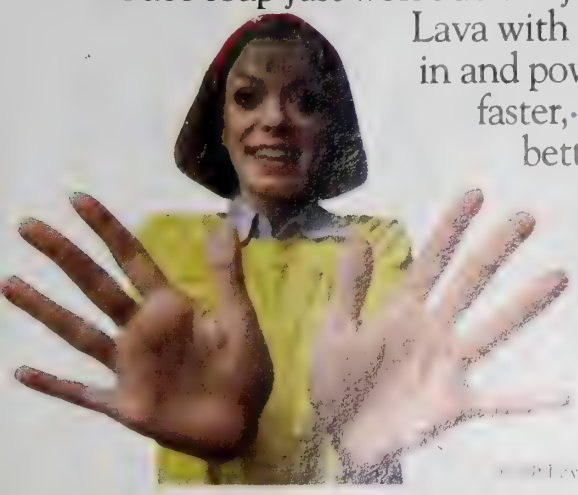
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GIVERNY

continued from page 126

changing not only the relationship between art and nature, but also the relationship between the spectator and the work of art becomes clearer. The last versions of the theme of the water lilies floating serenely before us, which Monet painted during the last years of his life at Giverny when his eyesight had greatly deteriorated, are different from any earlier landscape painting. The image of the water lilies, which we normally see by looking down into the water from the Japanese footbridges that traverse the ponds, is made upright, so that what we know to be underneath or across from us is actually facing us. Now flattened out and tipped up images are not confined to the small easel format of Cubism; they spread languidly across large areas of canvas, causing the eye to question what is surface and what is depth. Because there is no horizon line for the first time in landscape art—the *Nymphaeas* break with the tradition of Western landscape paintings that presents the world depicted on the canvas as separate from our own. Now no distance separates the viewer from what he views. The result is that we feel we ourselves are floating in the watery atmosphere, along with the buoyant water lilies. The lack of distinction between the space of the painting and the spectator's space—a distinction created by a horizon line—causes our sense of Monet's paintings to be far more immediate than our experience of earlier landscape art. We are, in these paintings, as Monet was himself at Giverny, literally in nature. It is this astonishingly powerful illusion that accounts for the difficulty Monet's public, accustomed to being distanced from nature, had in understanding these forward-looking masterpieces. It is a measure as well of our own delight in rediscovering them and the actual place that inspired them. ■

NATURE BECOMES ART

continued from page 92

to Giverny—among them, Countess Alain d'Edudeville, Marchioness de Ganay, Baroness van Zuylen, Mr. Paul Desmarais, Mr. Henri Samuel, Mr. and Mrs. Michel David Weill. Then with his American wife, Florence, van de Kemp began to appeal to American donors who loved both art and flowers. Lila Acheson Wallace was the first to respond. (Their friendship began with van der Kemp's admiration of the radiant weekly bouquets at the entry of the Metropolitan Museum that Mrs. Wallace gives.) Then Enid A. Haupt, Mrs. Vincent Astor, Mrs. Charles Englehard. Mr. and Mrs. Paul Mellon, Mr. and Mrs. Walter Annenberg, Mr. and Mrs. Lee Block, Mr. Henry Ford, Mr. David Rockefeller, and many others gave generously. *(Continued on page 134)*

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NATURE BECOMES ART

continued from page 132

Figuring out how Monet had had things at Giverny was another order of problem. With the help of many old photographs of Monet, his family and friends, which incidentally show the way everything was, plus articles in *Country Life* in the 1930s and French newspaper accounts of critics' visits to Giverny in the 1910s and '20s, van der Kemp began to piece together the way of life. He also talked to the children of the people who had worked in Monet's household, the children of Monet's head gardener and his assistant, plus Monet's surviving connections. First the crushed brick stucco façade of the house was redone. Inside, the tile floors were repaired, a collapsed staircase put back, the fight against mildew, fungus, and termites won. Then furniture was restored and brought back from various other places. The series of framed Japanese prints that lined the dining-room walls has come home from the Musée Marmottan, which belongs to the Academy. Monet's blue-and-white Japanese plates are again in a glassed-in yellow armoire in the dining room. Across the mantel march ceramic pots and jars that Monet collected for their colors. Rush rugs and small Orientals again soften the sound of footsteps on tile floors. The collection of paintings by his friends—Cézanne, Pissarro, Sisley, Renoir, Manet—were sold to other museums. The 46 Monets that remained in the house went to the Musée Marmottan at Michel Monet's death. Copies of these paintings, hung on the wall one above the other, in his first studio at one end of the house—give the room the same art-gallery–sitting-room atmosphere it had when Monet invited dealers or friends to have a look at his work.

> Van der Kemp re-created Giverny with the patience and persistence of a sleuth on the trail of a missing treasure

To restore the gardens, van der Kemp initially did some almost archaeological digging to figure out where the flower beds had been and what was in them. What he couldn't trace from the ground itself, he pieced together from old photographs and conversations with people who knew Giverny's garden history. He sought out the same plants that Monet had used. He found old roses, dahlias, poppies, sunflowers, and irises. Sometimes he planted what he thought to b exactly what Monet had had only to fin things coming up in different colors. S he tried again. Trellises have gone bac up over the garden path leading to th front door, and the climbing roses hav made a bushy reappearance—slowly And slowly the water lilies are beginnin to establish themselves. There have als been certain adjustments to accommo date the presence of lots of visitors Some of the garden paths are wider an others are closed to walking. A tiled tun nel, gift of the Walter Annenbergs, con nects the flower garden with th water-lily pond so that visitors don' have to cross the road, the old chemi du Roy, a footpath and a country rail road in Monet's time but now a traf ficked country highway.

Many who visit Giverny today, drawn by the appeal of Monet's paintings, un expectedly pick up a message about liv ing—indoors-and-out—in a setting where the garden and the surrounding countryside are as important as the house itself. The story of both Monet's family and garden life make two interconnected and fairly idyllic tales.

Giverny was ideal for children right from the beginning. Monet had two children by his first wife, who died before he came to Giverny. His second wife, Alice Hoschedé-Monet, had six. Monet had grown up around Le Havre and had



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always loved the water. When he arrived n Giverny, his habit was to paint the countryside and the rivers—the Seine, ts tributary the Epte, and its little riv-ulet, the Ru, which flowed next to his property. In the early mornings the whole family would set out across the fields, Monet's painting equipment in he wheelbarrow, or at other times, all of them in a white horse-drawn cart. The boys were always boating and swimming. Photographs of these years tell us everyone spent the days outdoors, under he linden trees or at lunch on the balcony off the big French doors that led nto the house.

Even in hard times, there were servants. The family was passionately interested in good food (at least 10 sat down to every meal), which led to special plantings of herbs and vegetables and the foraging for good produce around the countryside. The whole family collected recipes from friends and begged or guessed them from restaurant excursions. A discussion of apple tarts one night led to an impulsive trip to the Tatin sisters' restaurant beyond Orléans to test their famous upside-down apple confection. Monet loved undercooked asparagus and was known to roast a duck, dust it with nutmeg, salt, and freshly ground pepper.

His simple style of entertaining usually included a robust country lunch, a visit to his first studio—a remade barn on one end of the house filled with a selection of his earlier pictures, wicker chairs, simple provincial chairs with rush seats and chintz cushions tied on, plus large, usually squashed-down cushions on armless sofas covered in the same faded chintz. This studio was used as a sitting room. It was filled with a comfortable clutter though certainly not paint splotches. Its informality made a contrast with most French country sitting rooms at the turn of the century, which were more decorated, more tassled, curtained and fussed over. Before lunch, guests—painter friends, academicians, Japanese collectors, art dealers, critics—sat either in the studio, or in good weather, on garden benches under the linden or yew trees. Monet had a wonderful collection of garden benches with flat slat backs and curly metal legs, which he used both indoors and in the garden. Lunch was in the yellow-walled dining room with its collection of blue-green pottery and the famous Japanese prints so influential to Impressionist painting. For day there was the set of blue-and-white Japanese plates and at night big white plates with yellow and blue borders, now reproduced by Haviland Parlons for Tiffany and sold in the boutique at Giverny.

After lunch a tour of the garden, to look at the jonquils, tulips [illegible] spring, the roses in summer, dahlias and sunflowers in autumn. Those who would appreciate them would be taken to see the Japanese peonies down by the water-lily pond. Everyone enjoyed the view of the pond from the Japanese bridge, copied from a print in the dining room. After 1900, when the pond was enlarged, the bridge was topped with trellising that supported the garlands, clusters, and trails of white and lilac wisteria.

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> Without its gardens, Giverny would be rather ordinary—but with them it is no less than a flower-lover's paradise

If guests came to tea, a table was set up in the shade of the linden trees northwest of the house near the second, larger skylit studio that housed a photographer's darkroom and garage, as well as apartments for the children as they married. Tea was a happy ritual centering around the brewing of exotic blends in an old samovar. The cook made cheese straws, macaroons, lemon madeleines.

[illegible] the gardens, the house wouldn't have been much out of the ordinary, and their making went on for [illegible] years. It was after Monet bought house from his landlord in 1890 that the development of his gardens began in earnest and he began to look there rather than to the surrounding countryside for subjects to paint. From 1890 to 1916 he was constantly building studios, planting, weeding, widening ponds, diverting streams, and painting what he had created every single minute the weather permitted. He also began to work on things more in his studio, the reverse of the Impressionist practice of always painting from life.

Monet was a serious amateur horticulturist. He sent away for plant material from all over the world, reading seed catalogues as if they were lists of artists' supplies, and consulting with leading horticulturists and botanists. His sort of gardening was naturalistic and romantic. It rejected the traditional French school of formal, architectural, and flowerless gardens. What Monet created right in front of his house, and which Gérald van der Kemp has so accurately reproduced, are geometric beds of flowers planted in a billowing density and at a variety of heights that mask the geometry. It is in fact an elaboration of what the French call a *jardin de cure* (the garden of a village priest), but it is done with an eye for color and a richness of planting that a *jardin de cure* rarely had.

In contrast to this vibrant garden of flowers and precise gravel paths, a new garden began to develop across the road.

Continued on next page

NATURE BECOMES ART

continued from preceding page

The land there was marshy. Monet began to develop a pond with a system of sluices, and after several years and problems with the village authorities, he was allowed to divert slightly the course of the stream called the Ru and make a larger water garden to be filled with more exotic trees and water plants. Monet claimed Japanese inspiration for this pond-garden, and it does express the tranquility and the contemplative quality of an Oriental garden. Monet sought out special varieties of iris to go here, and he planted Japanese peonies. To the existing poplars he added the trailing fronds of weeping willows, the bright color of Japanese cherry trees. Pampas grasses bordered the pond, and the gardener whose daily job it was to "weed" this watery expanse—taking away faded water-lily blooms, maintaining the separateness of their floating clusters, and preventing the development of duckweed, which would choke out the whole lily population—did his chores from a small rowboat, which as much as the Japanese bridge, the lilies, and the surface of the water itself became the subject of many of Monet's canvases. Oddly, Monet's fascination with the reflection of the passing sky and clouds in the water and the reflection of the light is also rooted deep in the traditions of French gardening, as in the enormous flat round, oval and square pools in the gardens of Vaux-le-Vicomte and Versailles, which were intended to reflect the sky as one looked out on the garden from the windows of the house.

> Though the gardens have an untamed, natural look, they actually must be painstakingly maintained

Today, with Giverny put back together, a day's visit has much the quality that Monet's visitors loved so much at the beginning of the century. It was especially vivid for us when we arrived to photograph on a day when delicious odors came from the blue-tiled kitchen and the van der Kemps were giving a Monet-inspired lunch to thank Giverny's benefactors. Two sets of French doors opened one side of the dining room to the green balcony and the garden beyond. The sun streamed in. Everybody had seconds. Talk was boisterous. After lunch several trooped after van der Kemp as he led down the gravel paths close to the house. He told how much Monet loved old roses, climbing roses and shrub roses, how he brought field flowers like poppies right into the garden and planted them so it looked as if they had propagated themselves. Then everyone followed through the new green-tiled visitors' tunnel under the road and emerged in the other world of the water garden. The light was wonderful, not so strong that the colors were washed out. The lilies were open, centered in dark shiny leaves. The water was dark and see-through, also shiny-topped, mirroring the sky and the willows. Photographs were taken even as Monet's guests had theirs taken on expeditions after lunch. There was talk of going the following day to the Orangerie. No one was willing to leave—and neither were we—happy to stay a little longer within the spell of Monet's colossal talent for life.

For visiting hours this year, please turn to Travel/Going Places, Finding Things, page 38. To read more about Giverny: *Monet at Giverny* by Claire Joyes (Mayflower Books); *Monet's Years at Giverny: Beyond Impressionism* (Metropolitan Museum of Art); *A Visit to Giverny* by Gérald van der Kemp (catalogue of Giverny Museum). ■ *Editor: Marie-Pierre Toll*

THE SIMPLE LIFE

continued from page 71

from Winnetka seven decades ago this summer. Things have changed a great deal since then, of course. "Cattle and sheep used to be kept on this island by the local farmers before my father bought it," recalls Eliot Porter, "and only since then have the trees and vegetation really had a chance to grow"—a reminder of the resilience of nature, which never takes long to reclaim its own. This photographer, who has communicated the beauty of nature and has conveyed the urgent need for its conservation to millions of people through his art, has also furthered the cause of wildlife preservation by deeding two-thirds of Great Spruce Head Island to the Nature Conservancy, so that its unspoiled state will be protected in perpetuity.

Eliot and Aline Porter have a very great luxury indeed in their peaceful island home. But rather than a sense of sameness that could result from a lifetime of summers in one place, they can still appreciate the subtle variety of Great Spruce Head Island. John Cheever has written, with his unique mixture of amusement and terror, of the anxious anticipation faced when taking over a rented summer house, which never seems empty enough of the presence of its former occupants. But the Porters needn't worry. They can slip into their summer house with the ease of a well-loved and well-worn pair of moccasins, and know that the fit will be absolutely right. ■ *By Martin Filler. Editor: Babs Simpson*



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☐ summer is...

p. 58
middle, right
"Vesuvius" caviar bowl: Crystal. 14-oz. capacity. About $210. **"Dom Perignon" champagne flute:** About $50. Both by Baccarat. **"Mousseline" demitasse spoon:** Of silverplate. By Ercuis Silver. About $19. The above at Baccarat, NYC 10022.
p. 59
top, left
Terra-cotta plates: 10½" diam. About $22 ea. **Center bowl:** 14" diam. About $45. Both by Claudia Shwide. From a collection at Lee Bailey. At Henri Bendel, NYC 10019.

☐ careful planning

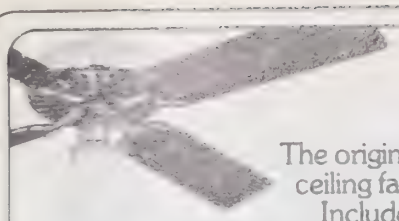
p. 78
"Artemide" chairs: In reinforced resin. Stackable. In white, gray, dark brown, green. 47 x 50 x 75cm. With arms, about $248; without, about $135. At Ambienti, NYC 10021.
p. 80
top, right
Wooden dinner plates: 11" diam. About $26 ea. **Polished nickel wine cooler:** About $60. **Rag pillows:** In assorted colors. About $100 ea. All from Lee Bailey at Henri Bendel, NYC 10019.
middle, left
Plates: 12¼" diam. In "eggshell." About $8 ea. From Lee Bailey at Henri Bendel.
bottom, left
Solar greenhouse: By Vegetable Factory Solar Structures Division, NYC 10169.
p. 81
Indian hamper: Large, about $350; medium, about $285; small, about $185. From Lee Bailey at Henri Bendel, NYC 10019. **"Royal Guard" carpeting:** Of polypropylene. In "slate gray." By General Felt Industries, Saddle Brook NJ 07662.
Lighting: Halo Power-Trac by McGraw-Edison.

☐ easy, offhand charm

p. 102–109
Living room, p. 102–103
(2) Armchairs: 34 x 30 x 34"h. **Ottoman:** 27 x 21 x 15"h. Both with ruffled skirts. By Lee Industries, Newton NC 28658. **Chaise:** 85 x 38 x 32½"h. From Henredon, High Point NC 27260. Above upholstered in **"Pakistan" fabric:** of cotton. 48" wide, 16½" repeat. In "red/orange." About $23 per yd. From Clarence House*, NYC 10022. **Antique wicker rolled armchair** (foreground): 27 x 17 x 29½"h. C. 1910. Signed Jenkins Phillips. At The Wicker Garden, NYC 10028. **Wicker armchair** (by chaise): From Walter's Wicker*, NYC 10022. Cushions on wicker chairs covered in **"La Petite Turque" fabric:** Of cotton. 50" wide, 4½" repeat. In "terra cotta ground with leaves." About $21 per yd. Souleiado at Pierre Deux, Atlanta; Bal Harbour FL 33154; Beverly Hills CA 90210; Boston MA 02116; Cambridge MA 02138; Dallas TX 77056; Kansas City MO 64112; NYC 10019 and 10021; Palm Beach FL 33480; San Francisco CA 94102; Scottsdale AZ 85251; Seattle WA 98101; Washington DC 20015. **Wicker tables** (by armchairs): 23¼ x 21"h. With glass tops. Can be ordered with glass tops. From Walter's Wicker*, NYC 10022. **Round table** (by chaise): Of enamel and metal. 17¾ x 24¼"h. **Antique pine table** (in foreground): 71½ x 32¾ x 29¾"h. English. Both from Ann-Morris Antiques, NYC 10022. **Antique bamboo stand:** 20½ x 14½ x 28"h. With 2 shelves on each side. From J. Garvin Mecking, NYC 10021. **Baker's rack:** Of iron and brass. 36 x 81"h. With three shelves. From Newel Art Galleries, NYC 10022. **Kilim rug** (in foreground): 7'10" x 12'11". **Antique Turkish Kilim rug:** 5'6" x 8'7". Both from Harmony Carpet*, NYC 10022. **Pillows covered in "Yo-Yo" fabric** (on armchairs): Of cotton. 54" wide, 5" repeat. In "copper"; **"Ditto" fabric** (on chaise): Of cotton. 54" wide, ½" repeat. In "tangerine"; **"Pop" fabric:** Of cotton. 54" wide, 2¾" repeat. In "coral." All about $9 per yd. By Bloomcraft, NYC 10016. **Red paisley shawls:** 57 x 120" (on armchair) about $250; 62 x 128" (on chaise) about $500. Both from Cherchez, NYC 10021. **Antique boat model** (over fireplace): 47 x 10"h. Scottish shipbuilder's half-hull scale model. From Ann-Morris Antiques, NYC 10022. **Wooden twisted candlesticks** (on mantel): 12½"h. From John Rosselli Ltd.*, NYC 10021. **Majolica pitchers** (on mantel): 6¼"h., 7¼"h., 8¼"h. From Gordon Foster Antiques, NYC 10021. **Majolica pitchers** (on mantel): 7½"h., brown; 9"h., beige. From J. Garvin Mecking, NYC 10021. **Pewter andirons:** With rings. From Danny Alessandro, Ltd. Edwin [illegible] Inc., NYC 10022. **Pottery** (on wicker tables) Maroon jar with lid, purple jar with lid, purple bowl, purple vase. **Antique Filipino baskets:** Square, with handle (with primroses) oval, with handle. **Aqua majolica plate** (on table by chaise). All from Gordon Foster Antiques, NYC 10021. **"Cabbage Leaf with Red Raspberries" painting:** Oil on canvas. Signed W. G., 1869. Courtesy of Kennedy Galleries, NYC 10019. **Antique quill boxes** (in foreground): With inlaid wood. From John Rosselli, Ltd.*, NYC 10021. **Brass floor lamp:** About $240. From Jean Paul Beaujard, NYC 10021. **Micro audio components:** DC Power Amplifier about $330; Stereo Preamplifier about $260; AM/FM Stereo Tuner about $270; Cassette Tape Deck about $460; Direct Drive Turntable about $300. All by Mitsubishi, Rowland Heights CA 91748. **Window blinds** (throughout house): cut to size by Bamboo and Rattan Works, Hoboken NJ 07030.
Entrance hall, p. 104
Antique Turkish kilim rug: 3'8" x 14'5". From Harmony Carpet*, NYC 10022. **Bentwood hatrack:** C. 1900, Vienna. From Howard Kaplan's French Country Store, NYC 10003. **Iron umbrella stand:** 27"h. C. 1880. About $125. **Brown pottery lavabo:** 16"h. About $200. Both from Vito Giallo Antiques, NYC 10021. **Pine monk's bench:** 56 x 17 x 17"h. With back that folds down as table. From Ann-Morris Antiques, NYC 10022.

Continued on page 151



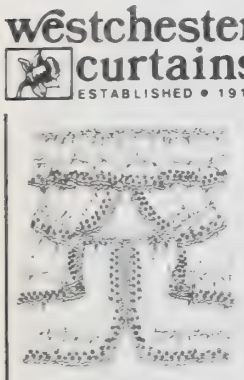


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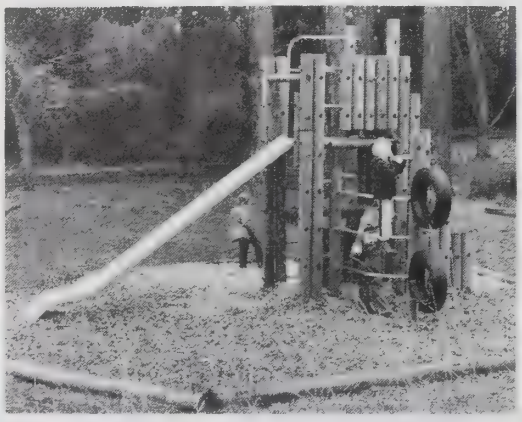
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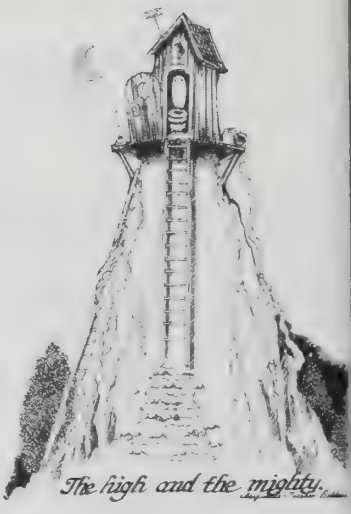


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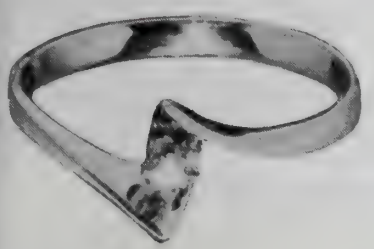
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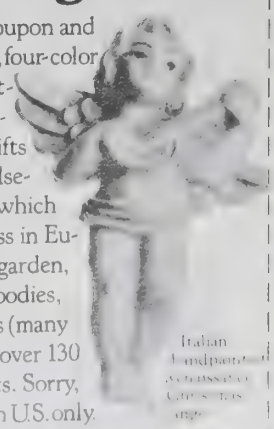
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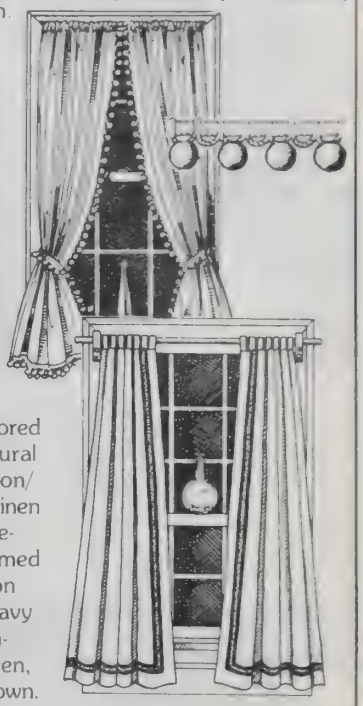
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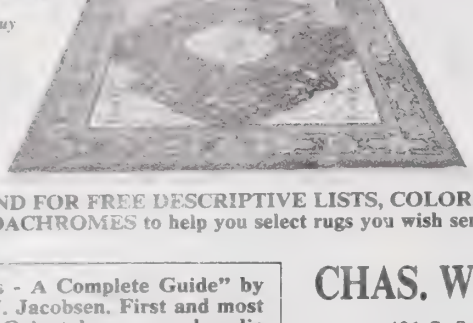
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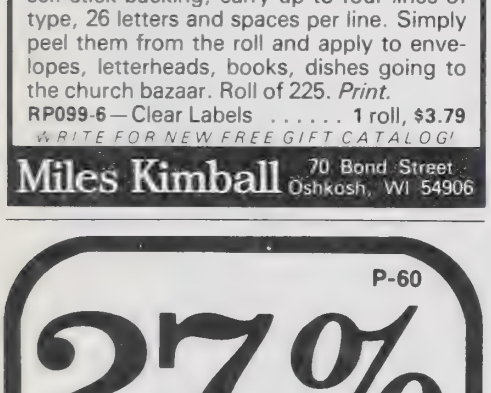
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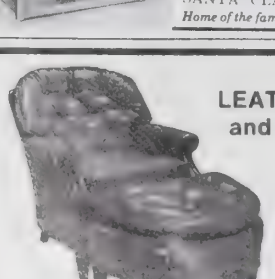
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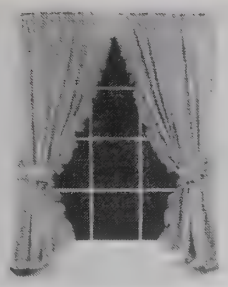
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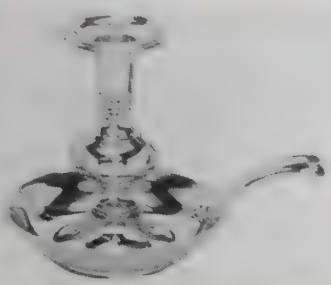
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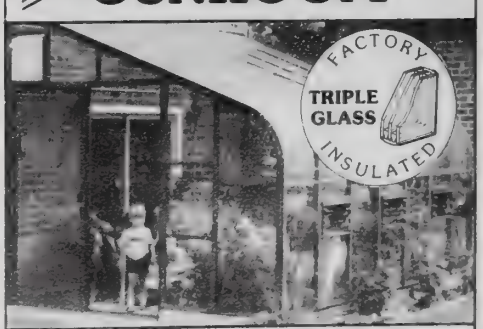
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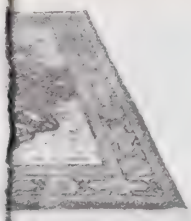
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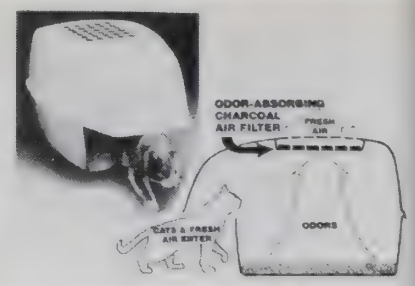
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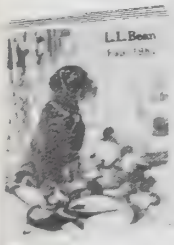


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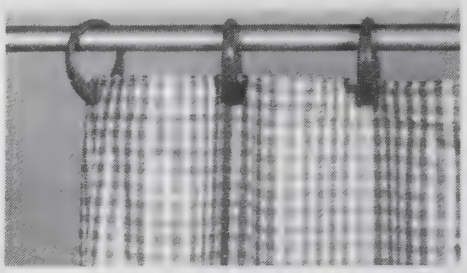


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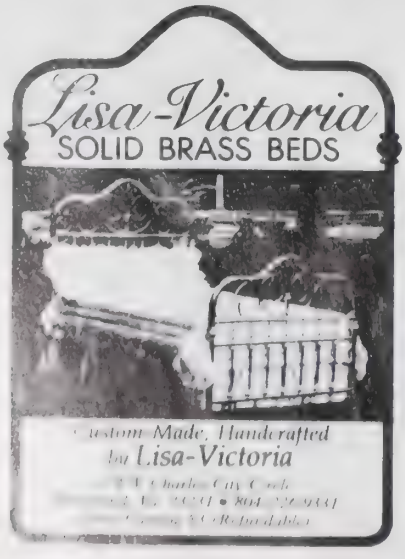


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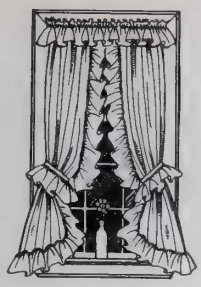


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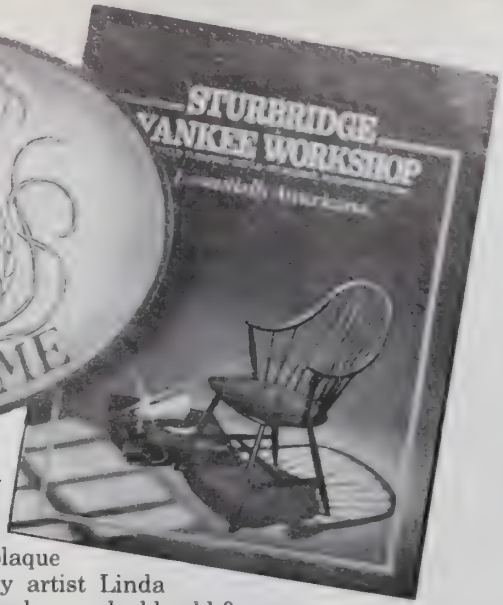
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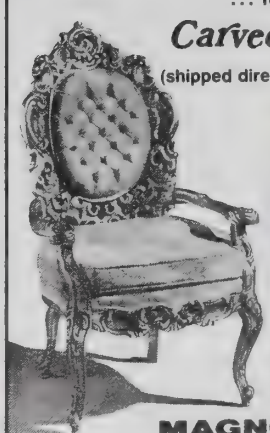
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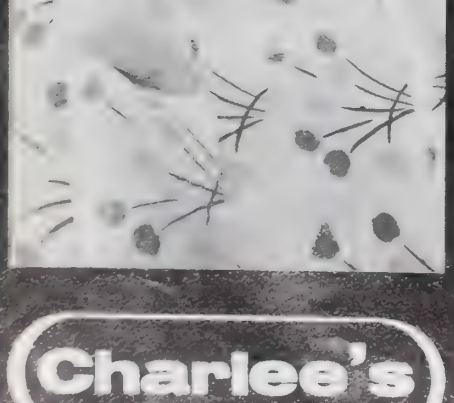
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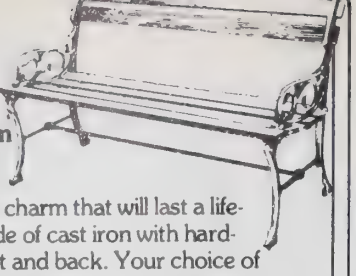
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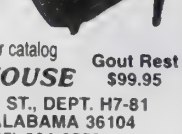
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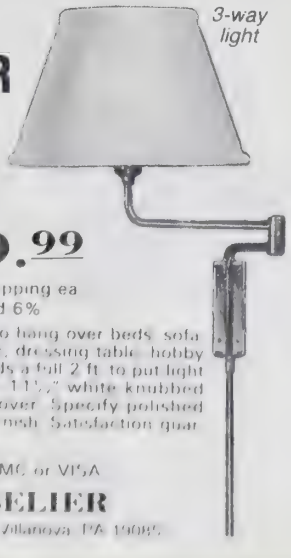
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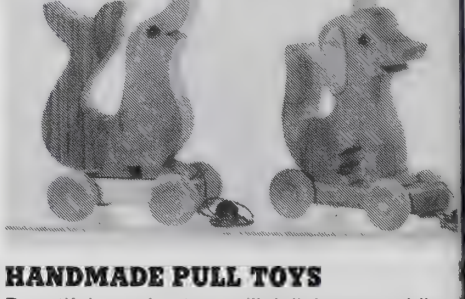
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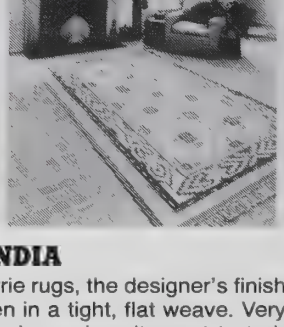
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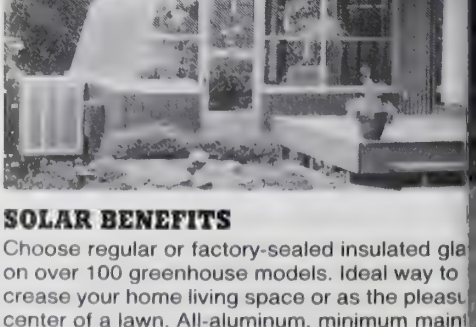
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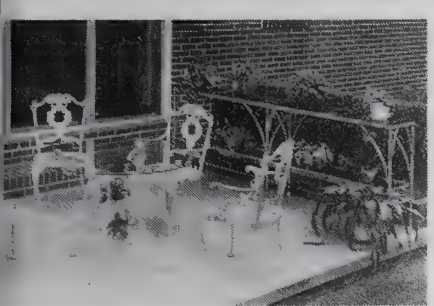
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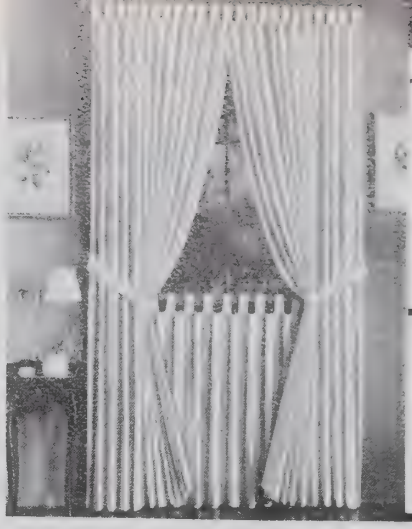
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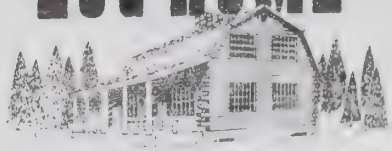
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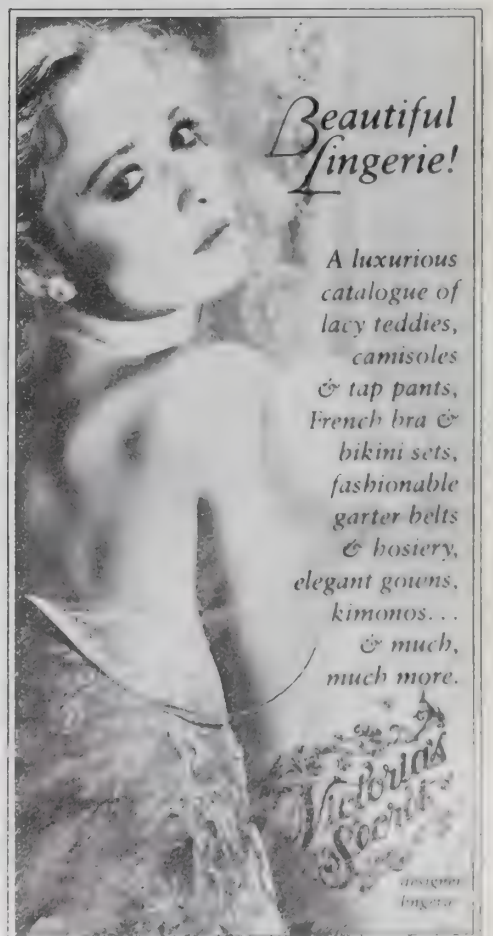
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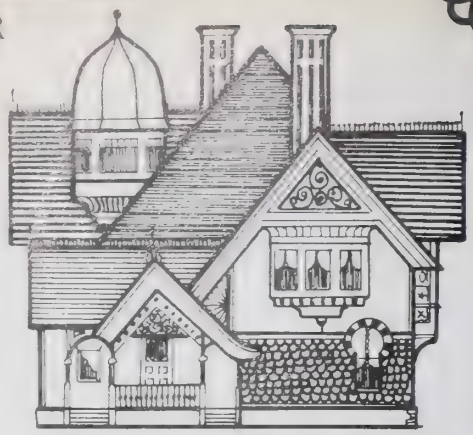
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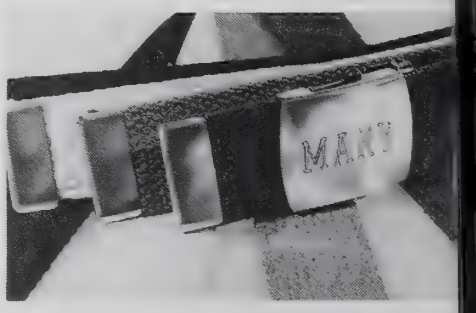
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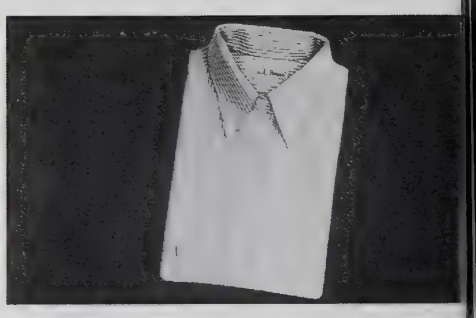
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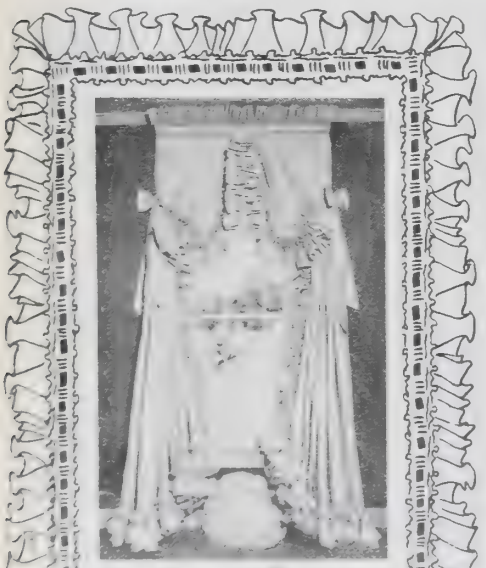
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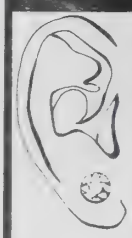
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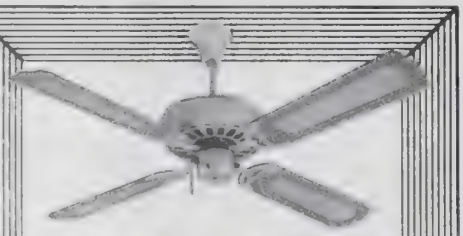
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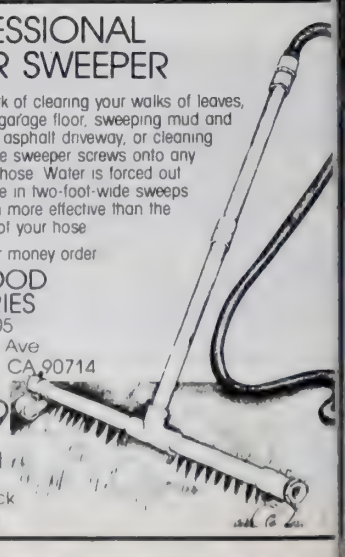
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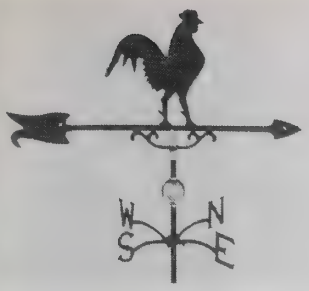
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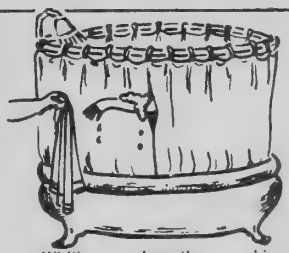


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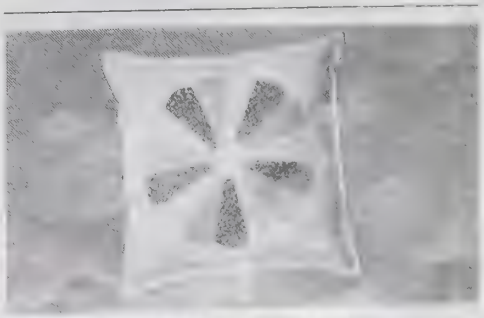
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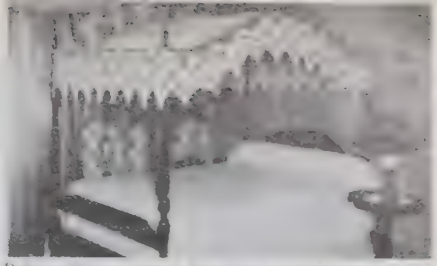
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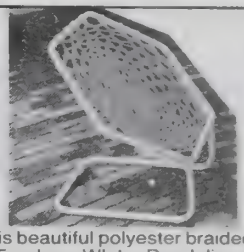
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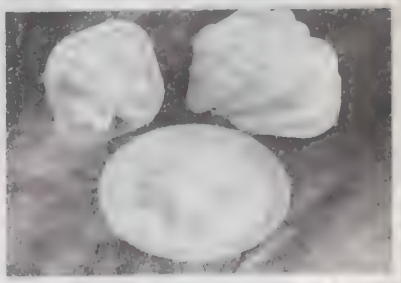
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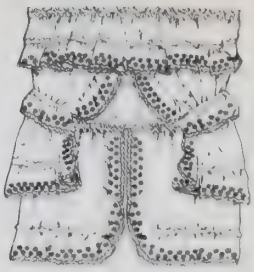
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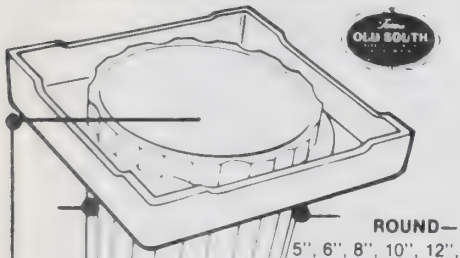
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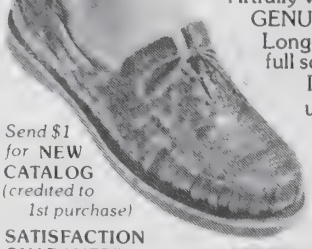
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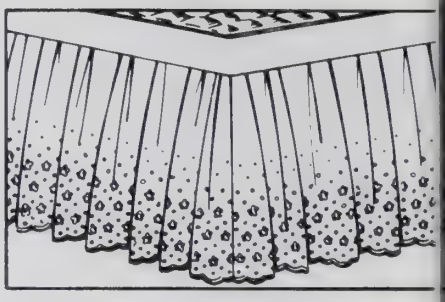
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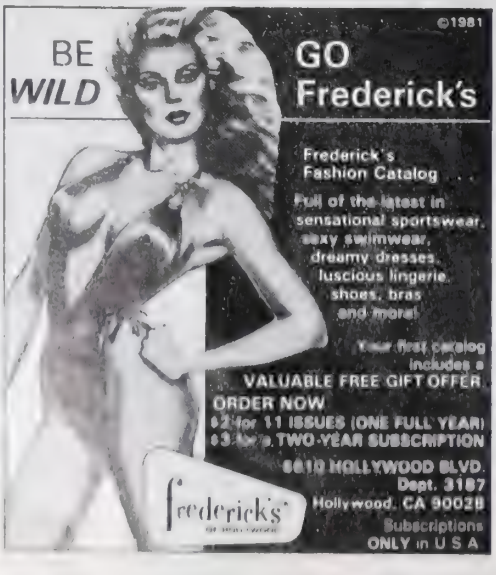
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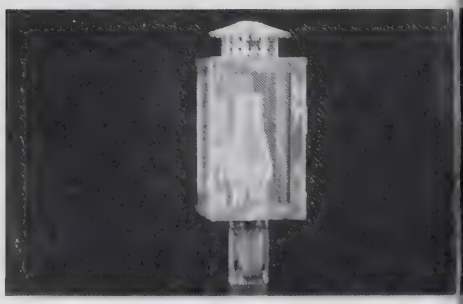
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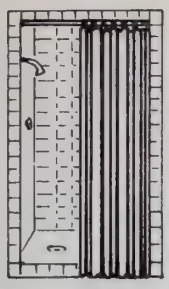
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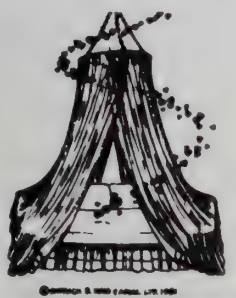
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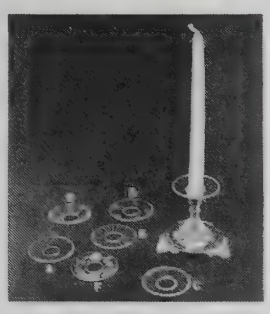
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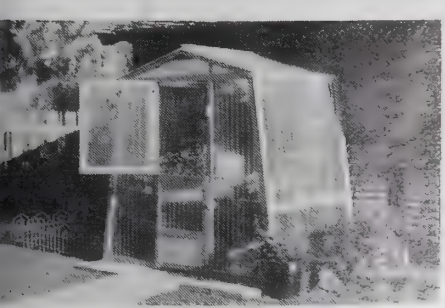
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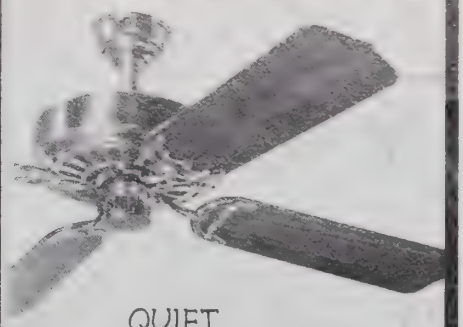
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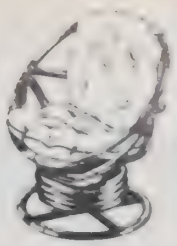
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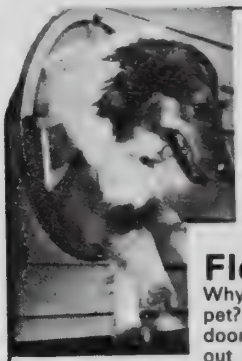
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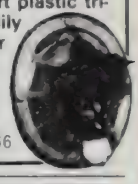


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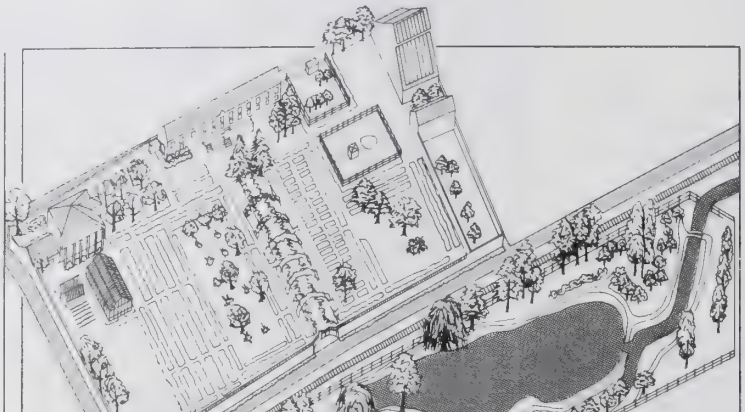
Art began in the garden

By James Fanning

I perhaps owe having become a painter to flowers." So said Claude Monet in 1924, when his fame as a painter was secure enough for the French Government to have built him a special studio for his grand water-lily series. Giverny, where the great Impressionist spent his most productive years, was the final stop in a long pilgrimage to find the ideal place for growing and painting flowers. After brief stays at Argenteuil and Vetheuil, Monet found at Giverny the ideal spot for his permanent home.

The Giverny garden lies on a gentle slope with a southeastern exposure, fully open to the broad sky where the valley of the river Epte meets that of the Seine. The soil consists of clay and gravel outwash from high bluffs to the north and west, plus silt from occasional flooding of the river valley. Since light is a prime consideration for both painters and gardeners, Monet made it a first order of business to remove several light-blocking trees planted by previous owners, but left two fine yews—now well over 100 years old—to frame a vista down the central garden path. Straight as a die, this path runs from the front door of the house to a gate in the wall fronting the highway.

Although not apparent to the casual eye, straight lines govern the layout of Monet's garden. Not only are the paths straight, intersecting at right angles, the beds they outline are rectangular and of many different sizes. The formal pattern is made to seem informal by creeping and sprawling plants obscuring the straight edges. Beginning in spring, the beds are edged with white arabis, purple aubrieta, pink aethionema, and yellow alyssum. Farther back there are blue forget-me-nots, gold and maroon wallflowers, and silver-leaved artemisias, with clumps of tulips and daffodils scattered throughout. Mostly long and narrow, the beds are easy to cultivate from either side without stepping on the plants. The center line of each bed is marked by a row of woody plants: espaliered pears and apples, currant bushes, or lilacs and roses grown as free forms. Always the [illegible] gardener, Monet gave great attention to growing [illegible]



Layout of the garden at Giverny during Monet's lifetime

are filled with nasturtiums, geraniums, dahlias, centranthus, snapdragons, and asters ready to move as the need arises. There is even a greenhouse for making an early start with really tender things.

Then there is the second garden. In 1893, Monet bought a piece of land across the highway from his original dooryard. This included a stretch of brook—a clear stream called the Ru—

which he tapped t fill the pond wher his water lilies woul grow. His farme neighbors com plained their riparia rights were violatec but the pond wa quickly filled, th arm-waving subsid ed, and the artis went ahead with hi new garden, as natu ral and informal a the first was forma and controlled.

A meanderin path follows th shoreline of th pond, with Japanese style bridges crossing the water at eacl end. Scattered along the path are bench es shaded by poplar trees, and the pon itself is overhung by weeping willow and, of course, the wisteria vines tha drape one of the bridges. Japanese cher ries and flowering crab trees are mound of color in spring, and several kinds o maples end the year with their own rio of autumn coloring. Contrasting texture are everywhere: the slende grace of bamboo, for instance overhanging the umbrella-lik leaves of petasites.

But the water lilies were th real reason for it all, and her Monet's ideas differed fron those of the usual gardener When he painted them, th water was as important as th lilies, so, instead of encourag ing each plant to cover a much water as possible, he re stricted them so water wa showing between plants.

An American animal, th muskrat, put the original res toration of the pond into jeop ardy. Released from a zo during World War II, thes muskrats became plentifu and had tunneled into th banks of Monet's pond. Fron there they gobbled up the new water lilies before they coul become established. Today the muskrat problem i solved—at great expense. In terlocking steel pilings have been embedded in the pond's border, and the water lilies are in full force. ■

·GARDENER'S CALENDAR·



·JULY·

It's time to start growing perennials for planting out in the fall. Don't let the seed bed dry out while germination is taking place, and shade tender seedlings from hot sunshine until they have several leaves. Asparagus has stopped producing, so give it a good dose of fertilizer to encourage the top growth that will insure a succulent crop next spring. Pull up and compost pea vines as soon as they stop producing. Remove seed pods from lilies when the petals drop, and give the plants a feeding with a low-nitrogen, high-phosphorus/potash fertilizer. Hot sunshine dries the soil quickly—one way of helping prevent this is to keep the soil surface loosened up by cultivating. Old-timers call this a "dust mulch," and other mulching materials work just as well, so keep the mulches on there. And if you're watering, remember that sprinkling the surface is worse than useless: Water has to penetrate far enough into the ground for plant roots to reach it, so don't sprinkle, soak. And this is the time when Southern gardeners appreciate tall trees. They create their own shade and keep air circulating even on windless days. But hibiscus and crape myrtle are growing almost too rampantly, so don't hesitate to work on them—and other [illegible] with pruning shears.

SHOPPING INFORMATION

continued from page 137

p. 105
top, right
2) Antique wicker Heywood-Wakefield chairs: From The Wicker Garden, NYC 10028. Cushions covered in "La Petite Turque" fabric: by Souleiado at Pierre Deux (see living-room listing for details). **Antique lacquer game table:** With painted details. 39 x 23½ x 30"h. From Hyde Park Antiques, NYC 10003. **"Fruit, Horse-chestnut, Corn" painting:** Oil on canvas. Signed A. Chazel, 19th c. Courtesy of Kennedy Galleries, NYC 10019. **Tripod:** Of light wood with inlaid mother of pearl. 20"h. From J. Garvin Mecking, NYC 10021. **Brass floor lamp:** About $240. From Jean Paul Beaujard, NYC 10021. **Basket:** 9 x 7"w. Studded with ivory. From John Rosselli Ltd.*, NYC 10021. **Portfolio and folder collection:** At Ffolio 72, NYC 10021.
middle, left
English pine table: From Ann-Morris Antiques, NYC 10022. **"Whitney Ville" painting:** Oil on canvas. By William G. Munson, 1825. Courtesy of Kennedy Galleries, NYC 10019. **Round box with cover:** Hand-painted papier mâché. **(2) quill boxes:** With inlaid wood. **Round bowl:** In "molasses." Above from John Rosselli Ltd.*, NYC 10021. **Wooden fruit stand:** 11 x 13"h. **Brown majolica pitcher. Red padded footstool:** 16" sq. Above from J. Garvin Mecking, NYC 10021. **Red bowl. Basket with handle:** 24" diam. Both from Gordon Foster Antiques, NYC 10021. **"Bellflower" goblets:** Of lead crystal pressed glass. 8 oz. About $25 a pair. At The Metropolitan Museum of Art, NYC 10028. **White damask napkins:** About $6 ea. At Henri Bendel, NYC 10019.
bottom, center
Antique wicker tea cart: At The Wicker Garden, NYC 10028. **Iron chairs:** From Ann-Morris Antiques, NYC 10022. **Linen tablecloth and napkins:** At Anichini, NYC 10003. **"Tobacco Leaf" porcelain:** 6" teapot about $175; 3¼" creamer about $80; 4½" covered sugar bowl about $105. **"Flowering Branches" porcelain cups and saucers:** Decorated in relief with flowering prunus branches. About $28 ea. All above at The Metropolitan Museum of Art, NYC 10028. **"American Heritage" flatware:** ⅛ stainless steel. 5-piece place setting about $35. By Georgian House for Oxford Hall, NYC 10010. **Majolica and antique plates:** From John Rosselli Ltd.*, NYC 10021.
p. 106–107
Bathroom, left, center
Antique standing brass towel rack: 25¾ x 32½"h. Paris, c. 1890. At Howard Kaplan's French Country Store, NYC 10003. **Antique wicker table and matching stool:** At The Wicker Garden, NYC 10028. **Bath accessories, almond and cold-cream soaps:** At Caswell-Massey, NYC 10022. For catalogue send $1 to Caswell-Massey Co. Ltd., Dept. 126, Room 723, 111 8th Ave., NYC 10011.
center spread (bedroom)
Chaise: 67 x 31 x 35"h. By Weiman, Christiansburg VA 24073. Upholstered in **"Glint" glazed chintz fabric:** Of polyester and cotton. 48" wide. In white. From Norbar Fabrics, Deer Park NY 11729. Trimmed in **"Toile-about" glazed chintz:** Of Fortrel polyester and cotton. 53/54" wide. In "[illegible]" Cohama/Riverdale Decorative Fabrics, NYC 10016. **"Medallion" brass bed:** [illegible] From Isabel Brass Furniture, NY[illegible]

Continued [illegible]



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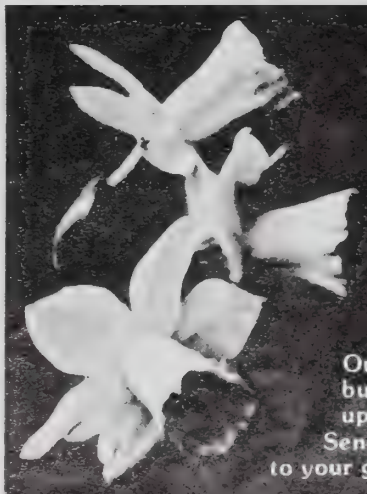
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SHOPPING INFORMATION

continued from preceding page

Regency ebonied and gilt armchair (in foreground). **George III mahogany octagonal top table:** With tripod stand and ivory spindled gallery. **Late George III inlaid tripod stands** (by bed): 31"h. Above at Hyde Park Antiques, NYC 10003. **Dark wood tripod stand:** With mother-of-pearl inlay on top. 20"h. At J. Garvin Mecking, NYC 10021. **"Horticultural Sketch" wallpaper:** 28½" wide, 15¾" repeat. Pretrimmed. In "amethyst and shell on cream." From Greeff Fabrics* NYC 10022. **"New Mayfair Fleurette Cotton Print" fabric** (on armchair and tablecloth): Of cotton. 45" wide, 1" repeat, (2) 2" borders. In blue. About $39 per yd. From Brunschwig & Fils*, NYC 10022. **Pillows** (on chaise) covered in **"Potpourri Cotton Print" fabric:** Of cotton. 50" wide, 16¼" repeat. In "multi on gold." About $32 per yd. From Brunschwig & Fils*, NYC 10022. **White "Marseille" bed spread:** 80" sq. About $150. At Cherchez, NYC 10021. **Bed linens and pillows:** At Anichini, NYC 10003. **Blue-striped rag rug** (foreground): 33 x 72". About $344. **Pastel melange rag rug** (by bed): 93 x 102". About $856. Both at The Gazebo, NYC 10021. **Heywood Wakefield natural wicker antique sewing basket:** C. 1905. 16½ x 14 x 27"h. At The Wicker Garden, NYC 10028. **Fire fender. Andirons:** With brass shell design. From Danny Alessandro, Ltd. Edwin Jackson, Inc. NYC 10021. **Table accessories:** Bristal set, glass, carafe, cup, tray. From David Weiss, NYC 10022.

right, top

Twig vase (with violets): At Gordon Foster Antiques, NYC 10021. **Bottle and stopper sets:** From David Weiss, NYC 10022.

Dressing table, right, bottom

18th-c. black lacquer dressing-table mirror: With oriental designs. At Ted Peckham Antiques, NYC 10022. **Chair:** With mother-of-pearl inlay. From David Weiss, NYC 10022. **Regency chinoiserie bookshelf:** In black with painted gilt detail. At Hyde Park Antiques, NYC 10003. **Antique brass telescope:** On mahogany stand. From Nelson's Folly, NYC 10021. **"Glint" glazed chintz** (on table top): Of polyester and cotton. 48" wide. In white. From Norbar Fabrics*, Deer Park NY 11729. **"Turnabout" glazed chintz trim:** Of Fortrel polyester and cotton. 53–54" wide. In "aqua." From Cohama/Riverdale Decorative Fabrics, NYC 10016. **Table skirt in "Heavenly Dotted Swiss" fabric:** Of Dacron polyester and cotton. 45" wide. In white. About $3 per yd. From White Rose Fabrics by A. E. Nathan, NYC 10018. **(2) leaf dishes. Dish** (on stand): With grape motif. From John Rosselli, Ltd.*, NYC 10021. **Antique Wedgwood bowl. Antique dressing table accessories:** All from David Weiss, NYC 10022.

p. 108

Dining room left, top

Early 19th-c. faux bamboo dining chairs: From W. H. Potts*, NYC 10022. **Tablecloth, curtains, chair cushions, armchair in "La Feuille" fabric:** Of cotton. 50" wide, 12½" repeat. In "rust ground with green leaves, yellow and red flowers." About $21 per yd. By Souleiado at Pierre Deux. For store locations, see living-room listing. **Trim in "Sungleam Chintz" glazed chintz:** Of polyester/cotton. 48" wide. In "sage." About $8 per yd. From Lanscot-Arlen Fabrics, NYC 10018. **"Cabanna" mat:** Of natural straw. 9 x 12'. About $103. From Ernest Treganowan*, NYC 10021. **Stencil:** Design by Mark Hampton. Executed by Stock-Paradise Stencilers, Carlisle MA 01741. **Brass andirons:** At Danny Alessandro Ltd. Edwin Jackson Inc. NYC 10021. **Oil painting** (over fireplace): At Ann-Morris Antiques, NYC 10022. **Chinese porcelain vases:** c. 1870. At Vito Giallo Antiques, NYC 10021. **Majolica plate** (on mantel): At Gordon Foster Antiques, NYC 10021. **Majolica plate** (on mantel). **Stacked collection of majolica plates.** From John Rosselli Ltd.*, NYC 10021. **Majolica plate** (on mantel). **Wicker stand:** 34 x 10 x 32"h. With 3 shelves. Both at J. Garvin Mecking, NYC 10021. **"St. John's Chapel" watercolor** (on wall by window): signed E. J. Morgan, 1840. Courtesy of Kennedy Galleries, NYC 10019. **"Sir Hans Sloane's Plants" porcelain plates:** 8½" diam. Four, about $55. By Vista Alegre. **"Bellflower" goblets:** Of heavy lead crystal pressed glass. 8 oz. 5⅞"h. About $25 a pair. **"Bellflower" pitcher** (on étagère): 1 qt. capacity. About $60. **"Magnet and Grape Pattern" tumblers:** 3½"h. Four, about $42. **Silverplated salt spoons:** Reproduction 19th-c. Japanese. About $15 ea. Above at The Metropolitan Museum of Art, NYC 10028. **"Heirloom" ironstone dinner plates:** About $5 ea. By J. G. Meakin, NYC 10010. **"Rattan" stainless steel flatware:** With bamboo handles. 5-piece place setting about $20. By Supreme Cutlery for Towle/Sigma Giftware, NYC 10010. **Glass salt cellars:** About $4 ea. At La Cuisinière, NYC 10021.

Kitchen left, center

Butcher block rolling table: With metal legs. 42 x 36 x 36"h. About $320. By Marlo Manufacturing, Hawthorne NJ 07506. **George III satinwood inlaid Pembroke table:** 27 x 21 x 28½"h. At Hyde Park Antiques, NYC 10003. **Majolica plate collection:** From Gordon Foster Antiques, NYC 10021; J. Garvin Mecking, NYC 10021; John Rosselli Ltd.*, NYC 10021. **Pottery plate:** With white dots. **Green basket:** With handles. Both at Gordon Foster Antiques, NYC 10021. **Green linen napkin:** About $10 ea. At Henri Bendel, NYC 10019.

Sun room, p. 109

2-tier corner outdoor ferner. Love seat: In white wire with scroll design. 36 x 18½ x 38"h. Both at Newel Art Galleries, NYC 10022. **Cushions in "Ditto" and "Pop" fabric:** For details, see living-room listing. **Bird cage:** 21 x 50"h. At Ann-Morris Antiques, NYC 10022.



☐ summer party food
pp. 114–117

faïence dinnerware: 5-piece place set- ut $45. By Longchamp. Imported by Jacques Jugeat. At Geary's, Beverly Hills CA 90210; Gump's, San Francisco CA 94108; Mayhew-Copley, NYC 10022. **"Nantucket" silverplated flatware:** 6-piece place setting about $190. By Buccellati, NYC 10019. **Pale green damask napkin:** Of cotton. Imported from France. About $8. At Henri Bendel, NYC 10019. **"PN 44 Lie de vin" tiles:** 4½" wall tiles imported from France. About $30 per sq. ft. At Country Floors, NYC 10021.

bottom

"Yellow Old Strasbourg" faïence dinnerware: 5-piece place setting about $47. By Lunéville. Imported by Ceramonte. At Gump's San Francisco CA 94108; Chanticleer Designs, Winnetka IL 60093; Tiffany & Co. NYC 10022. **"Nantucket" silverplated flatware, beige damask napkin** (see above).

p. 115

top

French-provincial napkin: Of cotton. 25" sq. About $22 ea. At St. Remy, NYC 10021.

bottom

"Petit Points" French provincial pottery. Hand thrown and painted. From the South of France. 8½" diam. bowl about $21; 12" diam. bowl about $65; 14" diam. plate about $60. At St. Remy, NYC 10021. **"Alhambra" silverplated flatware:** 6-piece place setting about $200. By Buccellati, NYC 10019. **White damask napkin:** Of cotton and linen. With marrowed edge. 18" sq. About $4 ea. By Barbara deWolfe Designs. At Lord & Taylor, NYC 10018.

p. 117

top

Glazed ceramic plate: 13½" diam. Hand-painted. Imported from Spain. About $50. At Country Floors, NYC 10022.

p. 122

"Petits Points" plate: French provincial. About $15. At St. Remy, NYC 10021. **"Nantucket" silverplated flatware:** 6-piece place setting about $190. By Buccellati, NYC 10019. ■

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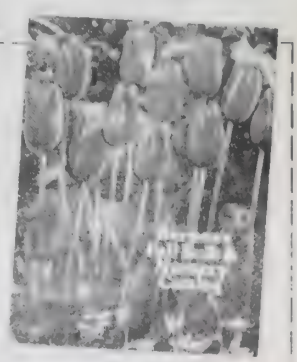
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☐ decorating

2. EVERYTHING YOU NEED TO MAKE A PERFECT HOME is in Conran's 1981 Home Furnishings catalogue—112 full-color pages showcase furniture, linens, cookware, lighting, floor coverings, hundreds of accessories and inventive ideas. $3

3. IT'S NATURELLE . . . a sophisticated collection of authentic Egyptian and Tunisian carpet designs, created by Couristan artisans in today's popular Berber colorations. Axminster-woven, using the plushest heavyweight worsted wool to provide a handmade appearance in three designs and four sizes. Couristan, Inc. 50¢

4. FURNITURE FACT BOOK. A guide to furniture refinishing, [illegible]

5. OLD SOUTH [illegible] TIONS OFFER A [illegible] ELEGANCE. [illegible]

home and patio. Catalogue depicts a wide range of items in lovely finishes. Moultrie Mfg. Co. $1

6. LEISURE FURNITURE. The Redgold Collection of redwood lawn and patio furniture is wonderfully comfortable, well-made, and beautifully styled. All furniture is offered individually, as well as in specially priced sets. Color photographs, dimensions and details. Design Options, Inc.

☐ eating, entertaining

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9. ENTERTAINING [illegible] 14-page booklet [illegible] valuable tips on [illegible] your own special [illegible] fun—from a [illegible] rescue to a [illegible] party. [illegible]

10. COOKING YOUR WAY TO BETTER NUTRITION AND WEIGHT CONTROL. A 63-page book designed to help improve good nutrition awareness as well as to provide a variety of microwave oven recipes for creating delicious, easy-to-prepare foods designed for today's nutrition-conscious families. Whirlpool Corp. $4.50

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AUGUST 1981
VOL. 153, No. 8



ON THE COVER

Francoise de la Renta's dressing table, near windows double-curtained in two colors of pink taffeta. Shawl over back of the stool—to wrap up in while making up and before dressing. Photograph by Horst.

DECORATING
ARCHITECTURE
BUILDING

44 House Sense: Tubs for Two *By Duncan H. Maginnis*
52 Homestyle. *Edited by Elizabeth Gaynor*
74 The New Sensuality: The Dressing Table
79 The Romance of the Dressing Table *By Nancy Richardson*
84 The Bathroom—Your House's Erogenous Zone? *By Avodah K. Offit*
88 Feel-great Decorating: A Love Affair with Flowers
94 Feel-great Decorating: Celebrating the Sun
106 This Century's Greatest Architect Revealed. *By Martin Filler*
118 Second-House Solution: Sharing the Pleasure, Sharing the Land
122 Rooms with Vroomm
126 Getaway House Gets a Tune-up

TRAVEL

37 Going Places, Finding Things *Edited by Paula Rice Jackson*

FEATURES

6 Current: Architecture, Art, Books, Music, Movies
20 Country Notes. *By Dee Hardie*
22 Entertaining Notebook. *Edited by Nancy Richardson*
24 Energy Update. *By Sandra Oddo*
29 Upfront. *By Elaine Louie*
60 The Kitchen Page
66 Money: New Ways to Finance a Home. *By Paul Gross*
73 Beauty and the Everyday *(Editorial)*
100 Lovely to Look At, Lovely to Touch

WINE & FOOD

128 Meal in Minutes
129 Food for the Senses
131 Exploring the Tastes of Morocco *By Penelope Wisner*
136 Good Spirits: Simplify-Your-Life Wines. *By B.J. Cutler*

ANTIQUES

18 Antiques: Questions & Answers *By Louise Ade Boger*

BEAUTY & HEALTH

40 Looking Good, Feeling Fit: Fall Forecast. *By Mary Seehafer*
48 Your Family's Health: Stretching *By Suzanne Murphy*

GARDENING & HOUSE PLANTS

68 Plants Around the House: Ivy *By Richard Langer*
112 There's Still Nothing More Romantic than Vines
144 The Garden Page: The Ivy League—Plus
171 Gardener's Notes. *By James Fann*

READER'S SERVICE

148 Shopping Around with Audrey Nichols
170 Shopping Information
172 Building Facts
174 Best in Booklets

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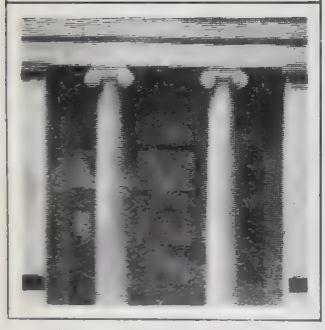

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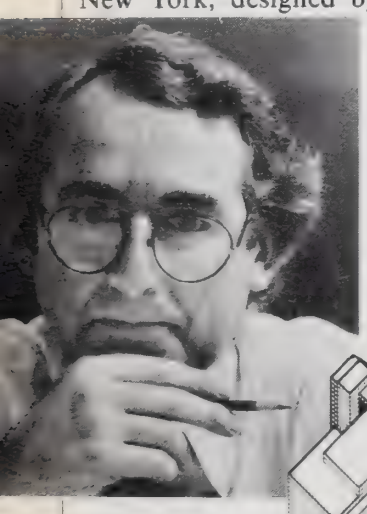
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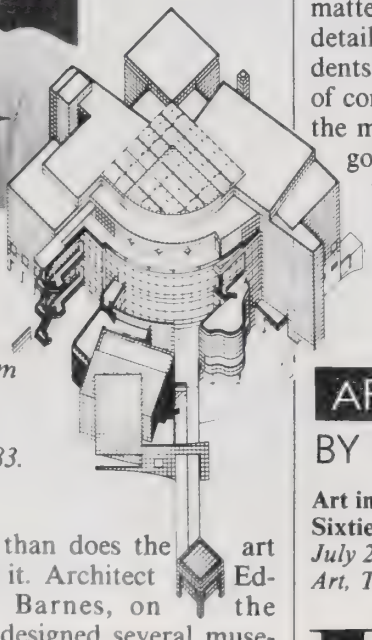
Sneak preview of a dazzling new museum... Fresh look at a "bad boy" of modern art...

ARCHITECTURE

BY MARTIN FILLER

Modern museum buildings in America generally fall into two main categories: Big Deals and Minimalist Boxes. The Guggenheim Museum in New York, designed by Frank Lloyd Wright, is the quintessential Big Deal modern museum. A strong sculptural statement, it claims perhaps more attention from its visitors than does the art displayed within it. Architect Edward Larrabee Barnes, on the other hand, has designed several museum buildings (such as the Walker Art Center in Minneapolis and an addition to the Scaife Gallery in Pittsburgh) that typify the Minimalist Box philosophy. Both those Barnes buildings form calm, recessive backdrops to the art inside, and are as visually reticent as the Guggenheim is assertive.





■ *Architect Richard Meier, above, and his design for the new High Museum of Art in Atlanta, scheduled for completion in 1983.*

Now Richard Meier, one of America's most important younger architects, has come down firmly in favor of the Big Deal approach with his just-released design for the new High Museum of Art in Atlanta, which promises to figure among the most noteworthy museum structures to be built in America during the next few years. The $15 million building is scheduled for completion in 1983. Meier's previous designs for museums—including the unexecuted Villa Strozzi museum in Italy, a reading room at the Guggenheim, and his Atheneum for New Harmony, Indiana—can be seen as prologues for his two new major museum commissions, the Atlanta project, and a major addition to the Frankfurt Museum for the Decorative Arts in West Germany.

The Atlanta scheme recalls some of Meier's previous designs in that it uses an earlier phase of modern architecture—in this case, the work of the Russian Constructivist architects, circa 1920—as its basic point of departure. But as with Meier's famous houses (which often use the 1920s architecture of Le Corbusier as their primary reference), the new High Museum goes beyond mere imitation. No matter how reminiscent it might be in its details of its great architectural precedents, it is a particularly interesting piece of contemporary design. At a time when the museum as a building type is undergoing a significant degree of reevaluation in this country, it is unusual to see a project that exhibits this degree of confidence—both on the part of the architect and his client.

ART

BY MARY ANN TIGHE

Art in Los Angeles—Seventeen Artists in the Sixties *Los Angeles County Museum of Art, July 21–Oct. 4, 1981. San Antonio Museum of Art, Texas—Nov. 21–Jan. 31, 1982.*

In 1964, Maurice Tuchman, a young curator at New York's Guggenheim Museum, packed his bags and traveled west to begin a new job at the Los Angeles County Museum of Art. In those days, the art world establishment viewed such a move as the equivalent of the original pioneers' decision to abandon civilization for the uncharted wilds. Today, on the occasion of a major exhibition of the L.A. art of the '60s at the County Museum, Tuchman recalls his reaction when he got off the plane: "You felt at once that the art scene was highly primitive and xenophobic. But the artists were unbelievably confident. They were certain that they were going to rival New York as a world center, and they were going to do it on their own terms."

Mary Ann Tighe was formerly Deputy Chairman of the National Endowment for the Arts.



■ *David Hockney,* A Lawn Being Sprinkled, *1967, at the L.A. County Museum.*

Certainly, many of the paintings and sculpture that Tuchman saw in the galleries and studios of that time were unlike anything in New York. While in the '50s the more advanced work being done in California—it really can't be called avant-garde—drew heavily on Abstract Expressionism, the L.A. artists community of the '60s looked more to its own environment than to the East. Critics began to define the "L.A. Look," an approach that included an enthusiastic acceptance of popular culture and a meticulously, even obsessively finished surface. Looking through the wide array of styles that this show encompasses, it is fascinating to observe how pervasive the influence of the West Coast car culture was. Though only a few works reference this interest directly—Ed Ruscha's wonderful *Thirtyfour Parking Lots in Los Angeles,* for example—this passion for automotive style is everywhere, in the choice of materials, colors, and shapes, in the reverence for the artwork as object. The celebration of American materialism is unbounded—and unabashed.

California's blinding, white light is another thematic link. Its influence can be seen clearly in the paintings of a transplanted Englishman, David Hockney, who first arrived in L.A. in 1964. Unlike other European émigrés who made California their home, Hockney interacted with the natives, and the appearance and

Continued on page 10

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ART

continued from page 6

subject matter of his work were deeply affected by his L.A. experience. An image like *A Lawn Being Sprinkled* of 1967 shows how thoroughly Hockney incorporated the local visual idiom into his own way of seeing.

Most of the artists whose early work is seen in this show are now senior figures in the American creative community, but Tuchman still feels that the Los Angeles contribution to art history is not appreciated. "In 1949 Diebenkorn was making paintings as good as Rothko's, and Diebenkorn is still not in the history books."

Why does the problem persist? For Tuchman, the major stumbling block has been the absence of communicators—an irony in the communications capital of the world—"a group of serious critics and art historians who believe in modern art." Until a body of writing is developed, Tuchman believes that L.A. artists will continue to be famous for the wrong reasons. "L.A. came to public attention as an art center largely due to the use of unusual materials, but that wasn't very deep and didn't really last as a true link among the artists. The stuff that brought our people to broader prominence isn't really important. What counts is the abundance of talent, the collection of rare and gifted individuals rather than any single style."

BOOKS

BY CAROLINE SEEBOHM

World Without End
by Francine du Plessix Gray
(Simon and Schuster, $12.95)

Three friends in their mid-40s are taking a trip through the Soviet Union: Edmund, the artist son of an eccentric Russian émigré mother; Sophie, voluptuous New Yorker and successful TV journalist; and Claire, the remote and rebellious daughter of an aristocratic New England family. The trio met as children, and their lives have remained inextricably entwined throughout their various involvements and careers. As they make their guided tour through Russia, their past is replayed for us—and for them—as they search for the truth of their attachments and for the meanings of their lives.



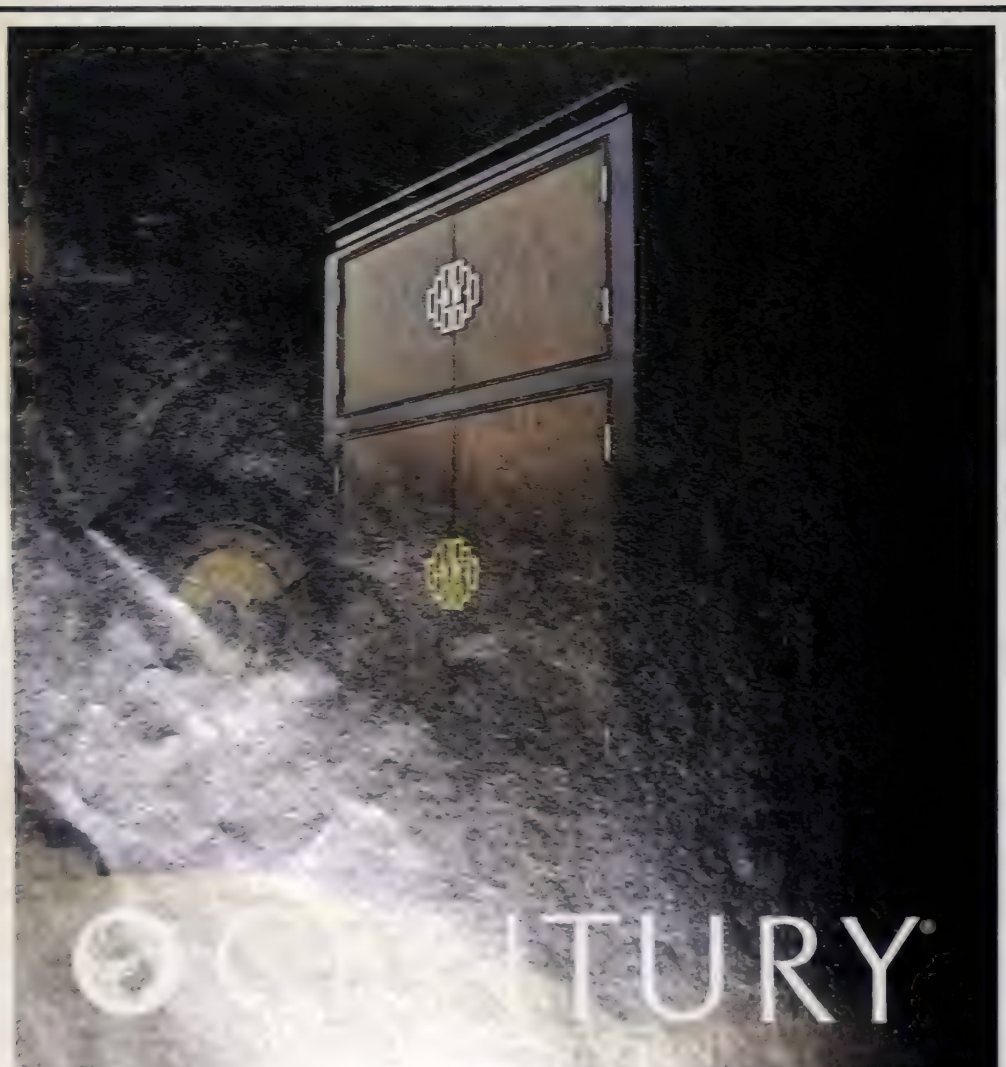
■ *Francine duPlessix Gray, author of the novel* World Without End.

Francine du Plessix Gray has written a virtuoso work. Like her first novel, this book is full of lovers and tyrants; her characters speak from the heart and from the mind. They analyze, they explore, they teach, they explode. The book is about friendship. ("After the age of 40 there isn't much to live for except friendship," Sophie says.) The book is about the American yearning for history, and the émigré yearning for family. It is about the romantic view of art. ("The act of art is strung between two poles of pain," wails Edmund in his Slavic mode.) It is about the loss of youth and the presentiment of age. ("Tragedy, the process of learning things too late," says Claire.) It is about Titian's *Shower of Danaë* in Leningrad's Hermitage Museum. It is about sacred and profane love.

In short, Mrs. Gray is guilty of what Ortega y Gasset called "transcendental intentions." Her novel is an outpouring of discourses, information, musings, ideas that sometimes outstrip her characters' reality. Reading this book you will not weep. But her language is so passionate that it sweeps all before it. "We're diving into each other like pilots on reconnaissance missions, insights fitful, sometimes savage," Edmund says at one point of his friends, describing also the reader's wild and heady journey. Only the ending, for me, lacked the resonance that informs the rest of the book. For the rest, what a fireworks display—plenitude (one of the author's favorite words) of ideas and imagery, rich food indeed for the starved mind.

Continued on page 1

Caroline Seebohm writes book reviews for The New York Times *and is a contributor to the Condé Nast magazines and other publications.*



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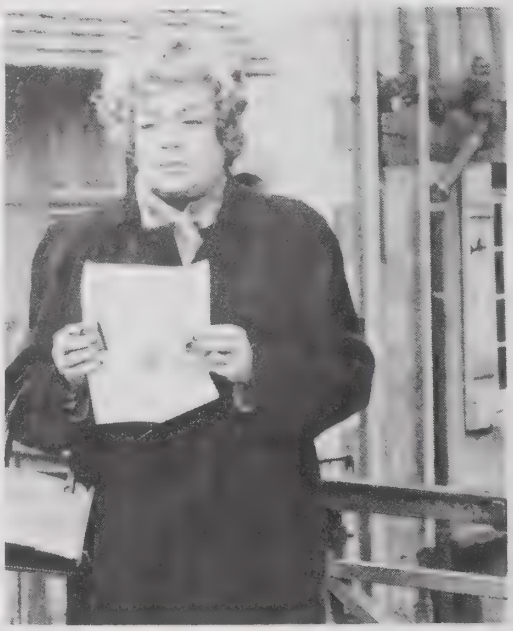
A great star gives a heartrending performance...

MOVIES

BY DAVID DENBY

I Sent a Letter to My Love,
directed by Moshe Mizrahi

Movies, we all know, are made for the young and consumed by the young, and yet there are millions of adults in this country longing for something meatier than *Stir Crazy* and *Superman II.* When the right picture comes along, they go—and with as much fervor as an audience of teenyboppers. Three days after the opening of Simone Signoret's new film, *I Sent a Letter to My Love,* I saw a crowd of moviegoers in their 40s and 50s (and some much older) buzzing around the entrance of the Manhattan theatre at which the movie was playing. Inside the theatre, a number of people told me that they hadn't been to a movie in years. I think they've missed some good things, but I understand how they feel. Who wants to go where you're not wanted? Scorned by the American film industry, older moviegoers now turn toward foreign films and revivals with relief and gratitude.



■ *Simone Signoret in Moshe Mizrahi's film* I Sent a Letter to My Love.

The last movie that brought out this kind of fervor was *Julia,* the 1977 autobiographical film about Lillian Hellman. Jane Fonda played Lillian Hellman as a young woman, but many in the audience carried in mind an image of the woman that the Jane Fonda character would become—a woman both romantic and practical, unsentimental but not cynical. Simone Signoret now has a similar significance for many. What people feel about her has been inspired by her movie performances and also by her singular authority as a survivor. Simone Signoret, a highly conscious artist, draws on this authority, and on the public's response to her, when she acts. Having crossed 60, she has grown rather stout, her hair has turned grayish-white, her voice is hoarse, yet she is more of a movie star than ever. In recent years there has been lamentation in the press over Signoret's ruined beauty, yet nothing could be farther from

Continued on page 14

David Denby is film critic of New York *magazine.*



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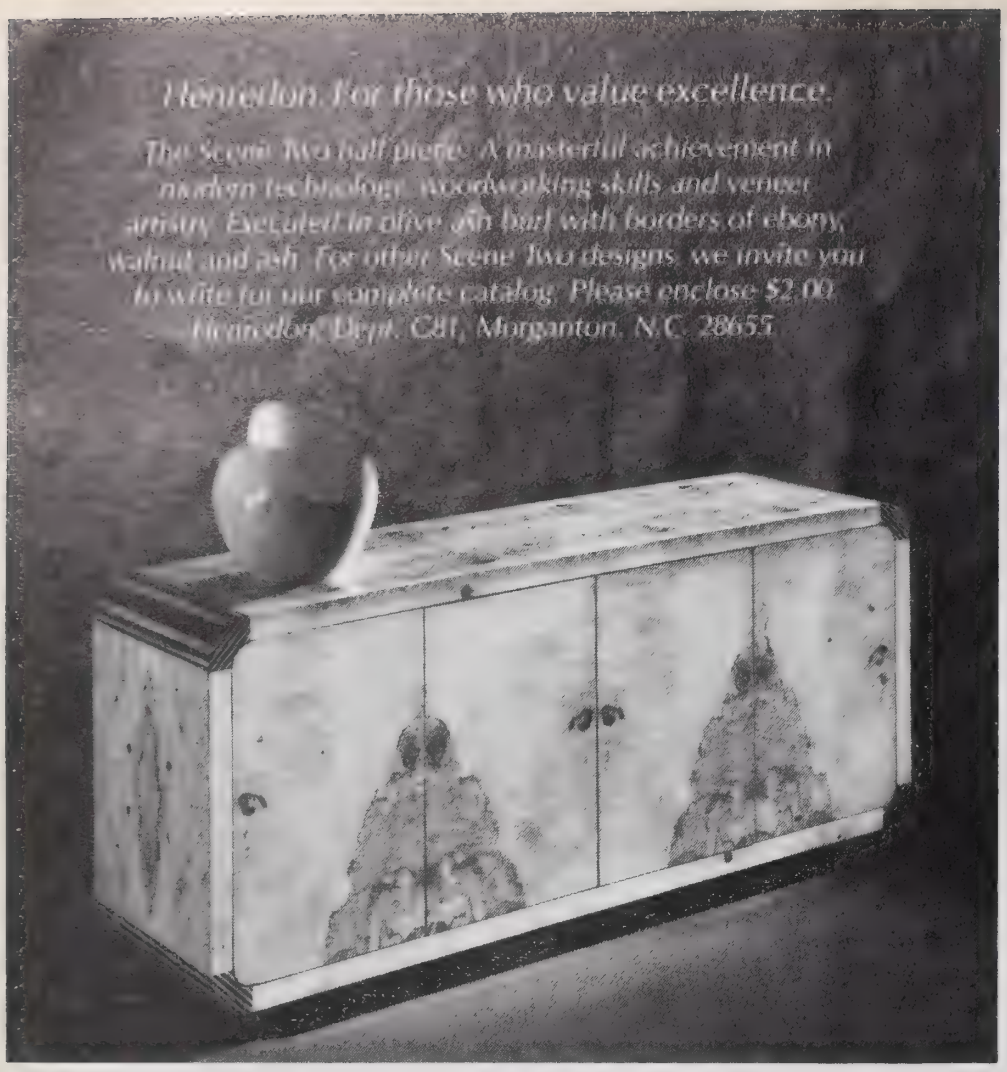
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she's the one writing, they begin an emotional correspondence that turns increasingly romantic and erotic in tone—a manageable substitute for the incestuous affair they cannot possibly have or even think about.

In this country, aging actresses have been turned into crochety old parties with hearts of gold (Ethel Barrymore), harpies and grotesques (Joan Crawford and Bette Davis), or virtual nonpersons (Barbara Stanwyck). In order to keep her career alive, an older actress has to make innumerable "come-backs" in frightful tour-de-force vehicles. But Simone Signoret just keeps working in solid roles, and her acting has remained very economical, straightforward, and lucid—a raised eyebrow, and she lets you know what she's feeling. Her fussy Louise evokes an appreciative smile from the audience. Louise's worrying about her floors and dishes is a way of not letting go, of keeping her self-respect. Signoret has kept her self-respect, too, and there are plenty of people out there who feel honored by what she's done.

CURRENT

MOVIES

continued from page 12

the point: Simone Signoret looks strong, and strength creates its own glamour.

In *I Sent a Letter to My Love,* directed by Moshe Mizrahi, the Israeli-born filmmaker who now works in France (*Madame Rosa* was his last movie), Signoret plays Louise, an intelligent but conventional *bourgeoise* who has taken care of her invalid brother Gilles (Jean Rochefort) most of her adult life. Living together in a pleasant small house on the Brittany cliffs, brother and sister nag at each other, banter, read through the local papers, and go out on the cliffs and stare at the grayish Atlantic Ocean (Louise briefly fantasizes pitching Gilles over the cliffs). Their life together is comfortable but tedious, and there are tensions under the surface that have been building for years (Gilles, who is younger than Louise, feels the sexual frustration of his situation keenly; she is confined to a subsidiary role as she plots the license of his visits to Paris—he makes money, she has to run around the house, prepare meals, and adores his sister all at once. Indignant over her dirty floors and burnt coffee (all Gilles's fault), Louise nevertheless watches over him with an almost masochistic scrupulousness and a secret fear that she might lose him—that he might fall under the care of someone else.

Mizrahi's triumph in this movie is that he doesn't sentimentalize his characters. Working with screenwriter Gérard Brach, Mizrahi keeps a clear satirical eye (tempered with great affection) on the follies and evasions of these two. And the audience, I think, responds to the tender but realistic view of a situation drawn from common experience. After all, taking care of someone, or being taken care of yourself, is one of the central relationships of life, yet how often does one see this kind of obligation portrayed in movies—and without easy pathos, too? It turns out that there's a crazy, romantic streak in Louise. Lonely herself, she places an anonymous ad in the personals column of the local paper. To her amazement, Gilles answers the ad, and with a candid and passionate letter. Unwilling to disappoint him, she writes back under an assumed name, making up a character to go with it. Since he doesn't know that

MUSIC

BY ALAN RICH

Taking the Fifth

The most recent issue of Schwann's long-playing record catalogue lists 39 separate and distinct recordings of the Fifth Symphony of Ludwig van Beethoven in stereo, five monaural performances, and one in a version for solo piano. To this total I can add at least a dozen performances that have either been dropped from the catalogue or never released domestically. Fifty performances of one composition; to what possible end, such duplication of effort? Surely, after 173 years on the charts, nothing new can be learned about this most famous of all symphonies!

Don't bet on it. It may be true (if only by the law of averages) that among those 50-plus performances there are some less worthy than others. It's equally true, however, that a listener with the time, patience, fortitude, and bankbook to spend a few weeks with all these performances will emerge, with a greatly enhanced insight into the workings of artistic genius—not the genius of any one interpretive musician over another, but the incomparable, inexplicable genius of this most enigmatic composer.

Continued on page 16

Alan Rich is a music critic of New York *and* New West *magazines and the author of three recent books:* The Simon and Schuster Listener's Guides to Orchestral Music, Opera, and Jazz *(Simon and Schuster, $9.95 ea.; $5.95 paperback).*

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MUSIC

continued from page 14

The very opening of the symphony propounds the enigma. Stop anyone on the street and ask for the opening theme of the Beethoven Fifth, and you'll either get a poke in the nose or an intonation of that familiar four-note motive, three shorts and a long, Morse code for "V" as in, among other things, Victory. But this isn't the theme at all; it's the generative force *toward* a theme, the equivalent of the grain of sand around which the oyster builds its pearl. The actual theme that begins this mighty symphony is very long: a single breath of 21 bars, in which that initial rhythmic figure appears 13 times. And the way it appears, the way it seems to clamp down on Beethoven's own breathing process in the same way that Beethoven makes it clamp down on ours, is enough to tell us volumes about his volcanic creative force.

Listen to those opening measures—yes, you think you know them by heart, but listen one more time. Hear how Beethoven has spaced the appearances of his tiny musical sand-grain. First, a bare statement with the long note marked to be held just a shade longer than its actual value. Then an answering bare statement, this time with that long note held even longer. Then, a quick torrent: the motive three times in the next four bars, and then three times again in the next four, then a breathless rush with the figure jammed against itself, high-pitched instruments played off against low. Then a brutal moment in which the motive is thundered out one more time and hangs suspended while we dare not breathe.

> The truth is that Beethoven struggled mightily as the music took shape: sketched, rejected, reworked

This control of time, the ebb and flow of events, the rise and fall of dramatic tension in the way the main musical points are spread out and then crushed together—all these are the essence of Beethoven. The events in that first major statement of the Fifth Symphony, as I described them above, occupy merely 21 bars of a movement that runs all told to something over 500—about 4 percent of the total length. Yet in just this tiny musical flick there is a huge Beethovenian drama, terribly tense even without words. You sense, from the incredible energy in just this opening, that the demon in Beethoven must have spewed forth the music in one hot breath. Yet the truth is that Beethoven struggled mightily as the music took shape: sketched, rejected, reworked.

That contradiction is one of the elements that make this music so elusive, so defeating of the notion of a single "definitive" performance. Just for fun—music critics have strange ideas of fun—I went to my library and took down a few recordings of the Beethoven Fifth to compare the many ways of playing just that first 21-bar theme. I have one real treasure, a recording dating from 1913 by Artur Nikisch and the Berlin Philharmonic: Nikisch, the spellbinding, dandified virtuoso of his day over whom the ladies swooned, in what is believed to be the first complete recording of a symphony ever made. Then there was the great, puzzling Wilhelm Furtwängler, the leading German conductor in the 1930s and into the '50s; two living old masters, Sir Georg Solti and Eugen Jochum; and three of the younger generation, Bernard Haitink of The Netherlands, Carlos Kleiber of Vienna, and Sir Colin Davis from England.

You can evoke all the national stereotypes you want: the mercurial showmen Nikisch and Solti, the placid Dutchman Haitink and Britisher Davis, but the results don't exactly tally. Nikisch took the longest time over the passage: 26 seconds; Furtwängler and Jochum, Germans a generation apart, clocked in at an identical 23; the hot-blooded Solti and the placid Davis came in next at 20; the Viennese Kleiber sped along at 19—and the scholarly Haitink, so typical (you'd think) of the patient, slogging Dutch, raced ahead and brought the music in at an incredible 16 seconds. That's a 10-second spread in a passage only 26 seconds long *at most,* in just the matter of tempo. You can imagine from this the variations in these conductors' overall view of the symphony in all its expressive elements. Which of these interpretations is the most faithful to the music? We'll never know, and that very mystery is at the heart of the musical experience all great music offers. And it also explains the fact that 50 recorded ways of performing Beethoven's Fifth are no more a tribute to the wastefulness of the record manufacturers than to the music itself. ■



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Q & A

QUESTIONS & ANSWERS

BY LOUISE ADE BOGER

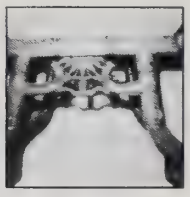
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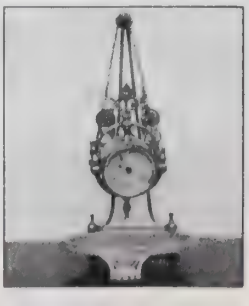
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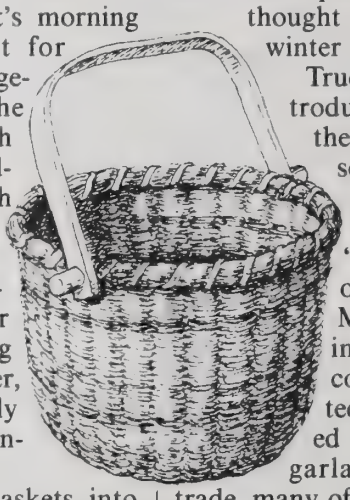
NuTone

He taught me to look at baskets upside down, for the quality of a basket starts from the bottom up

By Dee Hardie

Every August, while the corn grows taller and becomes guardian of our fields, we play hooky. After a month of baling hay, we think we deserve it. And our reward is Nantucket, the island Herman Melville called an "elbow of sand," 30 miles off the coast of Massachusetts. Only 14 miles long, 6 at its widest, there are no traffic lights. And the library cards are as blue as the sea.

Many years ago, long before we ever arrived, the island's summer social event was sheep shearing. Now it's morning excursions to Main Street for chats and buying country vegetables and flowers from the farm wagons. And although we go to the same weathered-shingle house every year, each summer has a different memory—the year Tommy won his first "blue" in sailing, the year Louise found her first job at Ben's Boarding House. Last August, however, was *my* year, the year I finally learned how to make a Nantucket lightship basket.



Time has turned these baskets into treasures, the badge of the island, and for many a status symbol. Frank Sinatra bought five in one hour! Not being a big spender, I've resisted the temptation, determined that I would not carry one until I had made it myself. Price may have had something to do with it, but I kept telling myself it was more pride than prejudice.

These baskets were first woven in the mid-1800s by the crews of lightships anchored near the dangerous Nantucket shoals. At sea for three months at a time, the men eased their lonely vigils by weaving baskets for their women at home—big ones for marketing and sewing, smaller ones for blueberry expeditions. Often they made baskets in a nest of seven, the grandest present of all for a lady love. And a finished Nantucket lightship basket is a thing of beauty, as compact and precise as a Quaker's bonnet.

They fit neatly into a nest, as each is made on a graduated wooden mold. And aye, there's the rub. Without a mold, there is no Nantucket basket. These molds are the crown jewels of the island, owned by a clever few and guarded with island insularity. Little wonder, as this is *their* cottage industry.

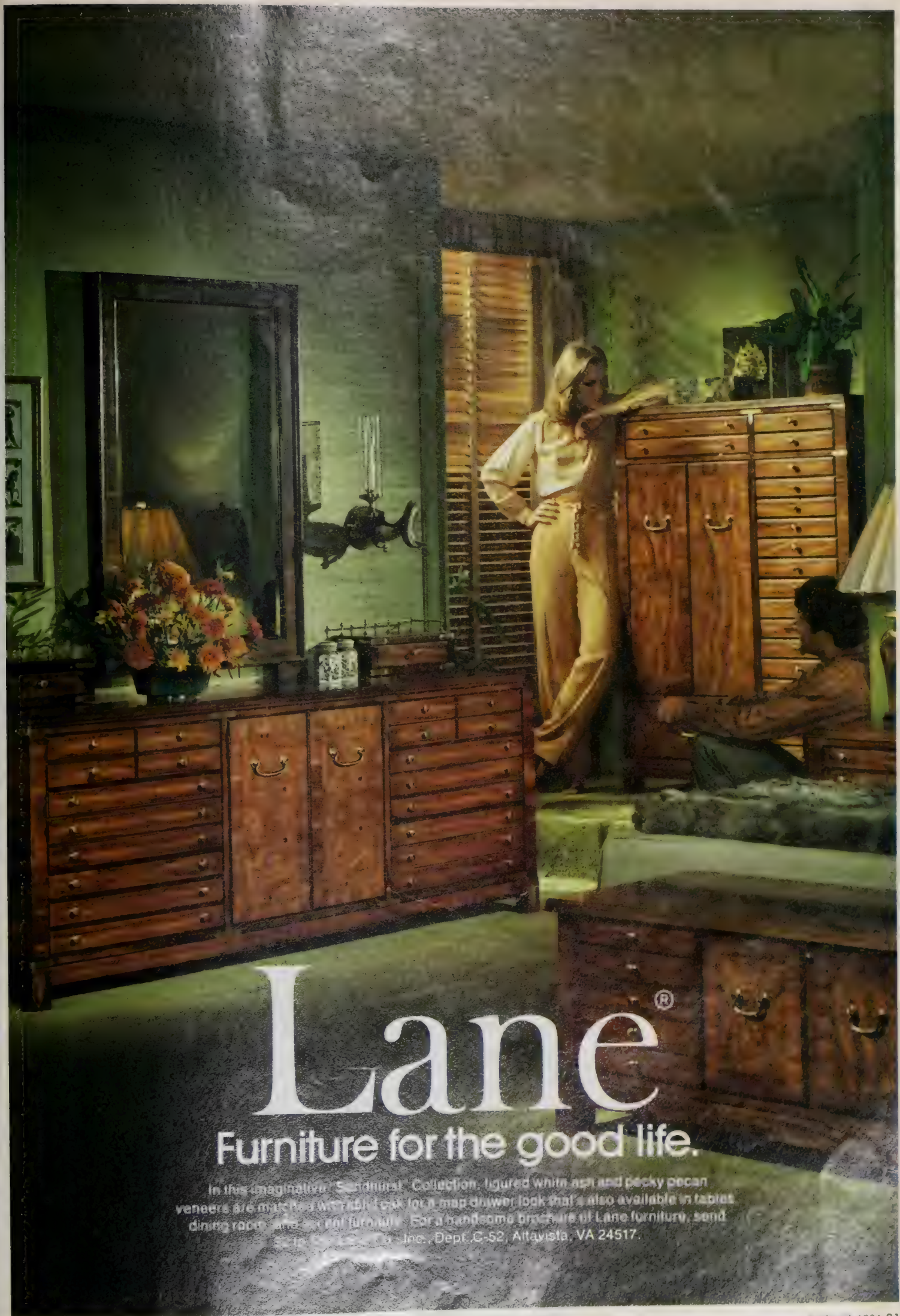
As an outsider, I never thought I would make it. Then, miraculously, a new friend, Nancy, revealed that she knew a craftsman whose workshop ceiling was covered with as many basket molds as angels on Michelangelo's chapel ceiling. An exaggeration, perhaps, but if you want something long enough, you'll believe anything. Come August, she promised, she would get me a mold, the wooden base, and the cane and rattan, then guide me through my first basket. I was, quite frankly, in heaven. The thought of a summer basket made winter shorter.

True to her word, Nancy introduced me last summer to the man with the molds. The son of a lightouse keeper, Reggie calls himself and "islander" rather than a "native," as he was born on the nearby island of Martha's Vineyard. Looking like a ship's captain, complete with cap and goatee, he reigns over a crowded but calculated workshop garlanded with tools of his trade, many of his own invention. It is a marvelous mélange of sawdust and Yankee ingenuity combined with island independence. Fierce independence, but in a kindly manner.

Reggie sometimes scolds careless workmanship, but it is quickly done and softened by a symphony playing on the radio in the background. And he taught me to look at baskets the way other women examine china plates, upside down, for the quality of a basket starts from the bottom up.

At the end of summer, much to my delight, Reggie made me my *own* small mold for an egg basket. He gave me independence, he gave me a new pattern of patience.

Now when my world gets particularly hectic, I simply stop and get off, and I settle down in a corner of our farmhouse with a new basket ahead. Some I give away. But very few, and only to those I love very much. Am I becoming insular too? Or is it because weaving a basket, completing it with rim and handle, takes me a great deal of time. And that, perhaps, is often the hardest of all gifts to give. ■


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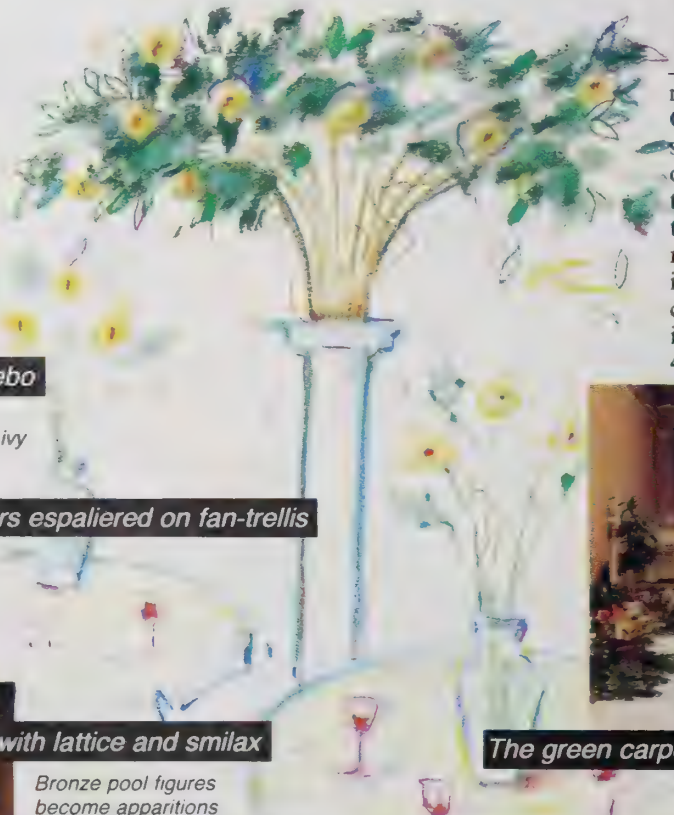
ENTERTAINING NOTEBOOK

IDEAS • FINDS • DELIGHTS •

BY NANCY RICHARDSON

Instant mood-making tips from a splendid museum party





Set the scene: super-scale gazebo

Narrow panels of diamond-patterned lattice go up 18 feet; ring at top conceals ivy pots; more plants in pots make spring border at base.

Vines, flowers espaliered on fan-trellis

Tables—yellow glazed chintz cloths, clear glass jars filled with swirling bittersweet, white gerberas, hybrid lilacs.



You can do a lot with lattice and smilax

Bronze pool figures become apparitions dancing through white trellis gates festooned with leaves and flowers.



The green carpet treatment to dinner

Dark green grass runner flanked by smilax-swirled tubs of geraniums leads to a column.

Big parties at New York's Metropolitan Museum evoke best dresses and amazing one-night settings. At a recent dance, the museum's flower team—John Funt and Chris Giftos—came up with some good tips for big-space party-decorating: 1. Don't try to camouflage an entire room. Do one or two things that establish your theme. 2. Done-up table tops should be full of light. Wash out undecorated sections of a big room by leaving them in the dark. 3. Use commercial materials cleverly: *dark* green indoor-outdoor carpeting; lumberyard lattice in a diamond pattern. 4. When ideal flowers are out of season, choose lookalikes that give the same effect at a distance. Salmon pink sonias, pink rubrum lilies, smilax mimic old-fashioned shrub roses and trumpet vine. 5. Wall arrangements should be high so they're not hidden by a room full of people. 6. Transform sculpture into topiary with sphagnum moss, grape ivy, florists' thread.

Soundproofing happy talk

Both tangible and intangible things create a wonderful atmosphere at a lunch or dinner—the table, the flowers, the suitability, surprises, or just plain yumminess of the menu, the vitality of the guests. And yet it's possible to come away from an almost perfect time exhausted by the noise. Many dining rooms are the noisiest rooms in the house, with bare wood or brick floors and plaster walls. In his new book, *Living in Style* (Rawson Wade), Roger Houchins tells about his own echo chamber of a dining room. Our decorator friend Tony Ivy had an unconventional and successful solution: a pattered wall-to-wall rug on the floor and pebbled linen stapled to the walls as though it were wallpaper.



Pretty water

Thin lemon slices add zest, festivity, and the slightest bite of citrus to water in a goblet on a lunch table or in tall crystal tumblers after dinner. As it's used, *left*, by Mrs. Robert Clouse in Santa Barbara, it's a good-looking way to serve water throughout a meal. Mrs. Clouse made a bouquet of clivia and agapanthus to reinforce the colors of her Imari plates.

Bruce Wolf, Elyse Lewi
Cathy Parsons

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The sun can keep you cool

Here are six basic ways to beat the summer's heat easily and inexpensively

By Sandra Oddo

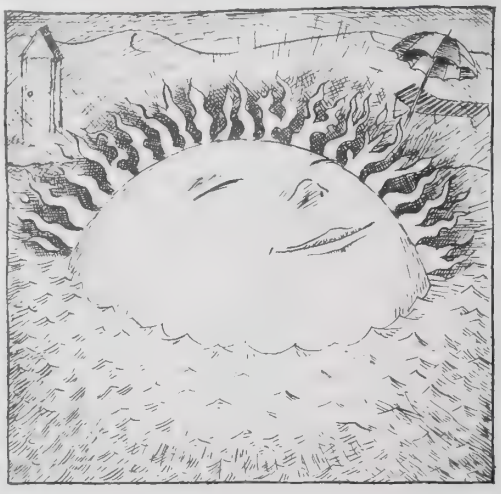
Everybody knows (or should, by now) that the sun can provide heat for houses. Not everybody knows, however, that tinkering with sunlight can also result in pleasant solar cool. Don Elmer at the University of California's Lawrence Berkeley Laboratory is one of the two people responsible (with Dr. Marlo Martin) for the U.S. Department of Energy's research in passive solar cooling—cooling by making the laws of solar nature work for, rather than against, human comfort. He says there are six basic ways to beat summer's solar heat. As is true for a lot of energy conservation measures, the easiest and most obvious are also the most immediately effective and often the least expensive.

1. Prevent heat gain. "Windows are the worst." The energy in light turns to heat when it hits a solid object—so keep direct sunlight out of the house. The best defenses are exterior—old-fashioned awnings that adjust to the height of the sun, porches, bamboo curtains or slatted shutters, trellises covered with vines. Interior shades are less effective, but some transparent window films available either as roller shades or as adhesives to glass can reflect light like mirrors, before it has a chance to move in. Solar Screen, a fiberglass fabric, can replace conventional window screens to block up to 75 percent of incoming solar heat.

Vine-covered lattice can also shade walls. Landscaping should be planned to serve temperature as well as aesthetic needs, with particular attention to shading on the east and west where the sun is low enough to sneak through overhead defenses.

The color of the roof matters a lot. If the attic is vented properly, a white roof will raise the temperature inside only 8°C above the outside temperature. But the temperatures under a dark roof will rise as much as 24°C.

2. Ventilate. This is largely a matter of common sense. Open the windows at the top of the house where it's hot and near the bottom of the house on its cool side to create a pleasant draft. Vivian Loftness writes up the basics in her section of *Home Remedies: Cures for America's Dwellings*, a galaxy-informative book assembled from the proceedings of a recent conference on solar retrofit—applying solar to non-solar houses—by Tom Wilson, for the Mid-Atlantic Solar Energy Association (2233 Gray's Ferry Road, Philadelphia, Pa. 19146; $10).



Attic fans may not be as effective as people think, says Dr. Elmer, as they tend to move a column of air from one side of the house to the other, without disturbing the rest of the house air. In any climate that overheats, Dr. Elmer recommends homeowners consider installing continuous vents along roof ridges whenever they replace roofs, for more effective cooling ventilation.

3. Evaporate. Another summer truism: evaporating water has a cooling effect, particularly in hot, arid climates. Evaporative coolers are widely available but usually cannot deliver temperatures chilly enough to reduce the need for air conditioning during the worst of a desert summer. A number of researchers are working on improved ways to evaporate, however. At the University of Arizona Environmental Research Laboratory in Tucson, Helen J. Kessler and John Peck are developing one that uses the rock storage beds that often exist in solar houses. Night air is drawn through one chiller, then blown into the rock bed which soaks up its cool, while a second chiller cools the house. During the day air is pulled through the cool rocks for precooling before it goes through the evaporative chiller. Resulting temperatures are a lot cooler.

4. Dehumidify. In hot, humid climates adding water to the air would only make the heat seem to cling. One of the functions of an air conditioner, in fact, is to dehumidify. "We pay a lot of attention to keeping the moisture out in the first place," says Tom Barr, coordinator of the design team for Mad Dog Construction of Tallahassee, Fla. Using a system of conservation they call "solar paws

Continued on page

Between the sheets of glass

Solar collectors used to be simple contraptions of blackened metal, pipes, and glass. Since the notion of passive solar turned every south-facing window into a potential heater, collectors have gotten even simpler—and a lot more sophisticated. Here are some new ideas for collectors you can see through:

For energy conservation, hot or cold, double-glazed windows are good and triple glazing is better. The South Wall Corporation of Palo Alto, Calif., slips a film of its Heat Mirror between two layers of glass to improve on triple glazing. It doesn't interrupt sunlight coming in, but resists heat movement fiercely.

The Klos window, developed by Stanley Klos of Tucson, Ariz., uses two standard double-hung windows with a two-tone venetian blind hung between them. The dark upper surface of the blind absorbs sunlight; the white bottom reflects it. By manipulating blind and windows, you can heat or cool your house. The two single-glazed windows cost only about $10 more than a double-glazed window.

The ClearView collector designed by Jo Peck, solar group leader at Tucson's Environmental Research Laboratory, is an extension of the same principle, using sliding glass doors and a masonry wall to absorb and store some of the heat.

When Timothy Johnson at the University of Massachusetts built an experimental passive house in 1978, he and his student used specially-designed Pella Slimshades with reflective top surfaces to direct or exclude sunlight. They worked well, and it likely that they will be commercially available soon. ■

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But maybe the most amazing thing about the Spacemaker oven is its Automatic Cooking Control, an electronic sensor system that makes microwave cooking easier. It allows you to prepare everything from frozen entrees to casseroles without worrying about time, temperature, or power settings. Just indicate the kind of food you're cooking, press the start button, and that's all you do until your food is ready. Even roasts can be automatically cooked "rare," "medium," or "well done." Also a 3-digit Cook Code™ control automatically lets you prepare hundreds of recipes found in the GE Cookbook.

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Housing and the single woman

You don't need a mate to build a nest, but there are risks as well as rewards, financial and emotional, in buying your own home

By Elaine Louie

The National Association of Realtors reports that single women are buying one-third of all condominium apartments and one-tenth of all houses. These women can be as young as 24 and make as little as $16,000. Yet they buy because laws have struck down discrimination against women's getting bank loans and mortgages; they have received divorce settlements that provide for a down payment; they received inheritances from grandparents, parents, or relatives; they are making good salaries and have the self-confidence to borrow whether it's now a bank or a friend. The reason they buy is that it's a tax advantage; they can write off deductions for maintenance, interest on the mortgage, real-estate taxes, and insurance. In the case of a two-family dwelling, a woman can depreciate the repairs and maintenances of the unit she doesn't occupy. As she whittles away at her mortgage, she establishes a credit rating. Her down payment is equity. Even with the obvious tax break, single women do not always leap with joy at buying their own homes. For some women, buying a home is an exercise of both happiness and insecurity.

working up the urge to buy

Susan Moldow, the executive editor at Avon Books, resisted buying a home until this year, when she turned 35, although her father insisted that it would be to her advantage. "I'm not very home-centered. I never wanted to give time or energy to maintain a home—but then I learned you can pay somebody, a maid, to maintain it. I turned 35, and all my friends were having babies. I don't want to have a baby, but buying a co-op marks my passage into adulthood."

Wendy Clarke, a video artist, and Anne Levine, a pseudonym for an English professor, both received inheritances, ran out to buy books on financial investments in stocks and securities, couldn't understand the books, so decided to buy homes. Says Clarke, "I feel nervous with money in the stock market.



I don't understand it all. I'm not interested. With real estate, you can see it and enjoy it. It's tangible."

what to look for in a home

"You must know what you can and cannot do financially," says Jean Kingman, vice president of James Wells, a Manhattan realty company. "Brokers don't sell a person a house. We give them information so it's possible for them to get what they want. Some women are secretive about their finances out of insecurity, but you must be very clear about what you can afford—no pretenses or illusions. You should be willing to compromise and trade. Some people who say it must be a certain kind of apartment decide they have to save their money for another year, and never get out from behind the 8-ball."

The client asks the broker to take her around to see what she wants. The perfect, or even appealing home, may pop up the first day. It may arise a year later. Still, the client must familiarize herself with what is available, and even through rejecting homes, she will learn what she wants and what it will cost.

Once she finds a house, she has to overcome her ignorance of how a house really functions, and inspect it thoroughly. Charlotte Morse, a professor who owns her own house in Richmond, Va., says, "Climb around the house. Check for dampness coming in anywhere. Look at the floors and make sure they're not rotted. Look at the foundation and make sure it hasn't sunk. Check all the plumbing. Fill the tub. Flush the toilet. Turn the shower on. Hire people to do a roof, plumbing, and electrical inspection."

When Anne Levine moved into her co-op apartment, which had a view of half of the West Side of Manhattan, she spent the first week sitting in the bathroom looking at the kitchen through the hole in the wall. "I was not lied to. Someone told me I would have to replace the pipes, but I didn't listen. I didn't hear. Also, I didn't ask an architect or engineer to look at the prospectus."

When Maggie Field, a Los Angeles literary agent, made her first bid on a house in West Hollywood, her accountant told her to call another of his clients, who was a home inspector. The inspector looked at the house and told her not to buy it. The foundation had sunk. The decor of crushed glass on the walls was ugly, but if she removed it, she would see daylight through the walls. "If you live alone and work full-time," says Field, "buy a house in good shape."

Buying a house isn't a guaranteed, fail-safe way of striking it rich. Susan Moldow grew up in her parent's co-op at 45 Sutton Place South in New York City, a prestige address. It had a view of the East River. "They sold it in 1969 to a depressed market, so I saw that people could own a co-op and not make a fortune on it."

Moldow says, "The first question from any woman's father or mother is how's the security, and it's never good enough." Morse points out that you can buy a building that's insecure as long as you make it secure. She says, "Think hard about what kind of neighborhood you're in, and whether you'll have extra taxi expenses.

Continued on next page



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continued from preceding page

when to heed advice

Kingman advises that clients take the realtor's tax sheet to the accountant, and in case of a multiple dwelling, bring the information on what to do with current tenants to their lawyer. "But some women think lawyers, doctors, and accountants are gurus. They are not; they are only resources." Sometimes these resources bear listening to, sometimes not.

The first loft Susan Moldow made an offer on cost $185,000. "I found men of my acquaintance extremely threatened that a woman could conceive of that price," she says. "They were singularly negative. They all said, 'You'll never be able to afford that.' "

Anne Levine inherited $65,000 when her father died. Her co-op cost $63,000. She decided to put down $47,000 cash and take out a mortgage of $16,000. She makes $15,000 a year teaching. Maintenance is $300 a month, mortgage is $150. "I talked to my accountant who said I shouldn't take it and I couldn't afford it, that I should invest my money and get more, but I wanted to change my life. If I had looked at this rationally, I wouldn't have been able to do it. But I wanted my apartment, so I bought it. I felt like a raccoon, snatching at my apartment. It's almost like shoplifting."

financing it

"Women often see credit and money as people giving them things rather than actively seeking resources," says Jean Kingman. "Women have to explore where they can get help and credit." The possibilities of financing are endless.

Charlotte Morse bought a $52,000 house on a salary of $16,000. She financed it with a $10,000 down payment from her savings and a divorce settlement, a $2,000 gift from her father, a $34,000 mortgage, and a promissory note to the seller, due in a year when another part of her divorce settlement came through.

When Susan Moldow bought a $127,000 co-op, she had $50,000 in stocks, and her father loaned her $85,000 at 8½ percent interest. She pays him only the interest, unless she sells the apartment. Her monthly maintenance is $370, and she pays her father $602 monthly.

dealing with your parents

When the down payment is a gift or inheritance from a parent, the purchase of the home can cause odd tensions between parent and child. Moldow says when she wanted to buy a loft, her father was very vague about helping her finance it. When she wanted the solid apartment in an established neighborhood, he suddenly had money. Still, the day he flew up from Florida to look at the apartment, it was in a state of renovation. Moldow says, "The kitchen was torn up, the ceiling had a hole. He looked at it with a snarl and said, 'you made me come up for *this*?' When I said 'If you hang out the window, Daddy, you can see the Hudson river,' he said 'Don't let them tell you it has a river view.' At the closing, however, when he turned over the check for $85,000, he laughed and said, 'See what I'll do to buy my daughter's love?' "

Maggie Field's mother gave her $20,000 after her father died. "At 7:30 A.M., the day after I made my offer on the house, my mother called and said she couldn't go through with it. She was hysterical because giving me the money was the first major decision she made without my father. I cried all day at work. Finally, that night, I called my mother and told her she didn't trust me. I told her she was treating me like a child and I didn't forgive her." The mother finally relented, but remained traumatized through the transaction.

dealing with the suppliers

When women refrain from taking charge of their renovations, they are making a mistake. Susan Moldow didn't watch her place getting painted until the last day. What she thought was a beige turned out to be puce. She had to have it repainted. The developer didn't give her floor man enough money so he could buy the best materials. Moldow asked what it would cost for the best supplies, and it was only $10 more per room. Another supplier helped her choose tiles, but told her he was short $20 and could she give him a loan. She gave him a check. "The next day, the developer told me I handled him badly by writing him a check. I was asked for a loan when he really wanted a little bribe. I felt that if I hadn't been a woman, I would've understood the situation."

Anne Levine tentatively asked her superintendent if the plumbers could move her sink from one location to under the window. The super's response: "Hey lady, if you pay for it, you can have anything you want." The meek will not walk into a wonderful home. The nosy who pay will.

thrills

Despite all the trepidation, the condescension of peers or parents, single women homeowners are ecstatic once they get into their homes. A home of one's own marks a passage to adulthood. It gives a woman a sense of place. It is a form of accomplishment, freeing a woman from heavy taxes and whimsical, neglectful landlords. Owning a home is a new form of liberation. ■

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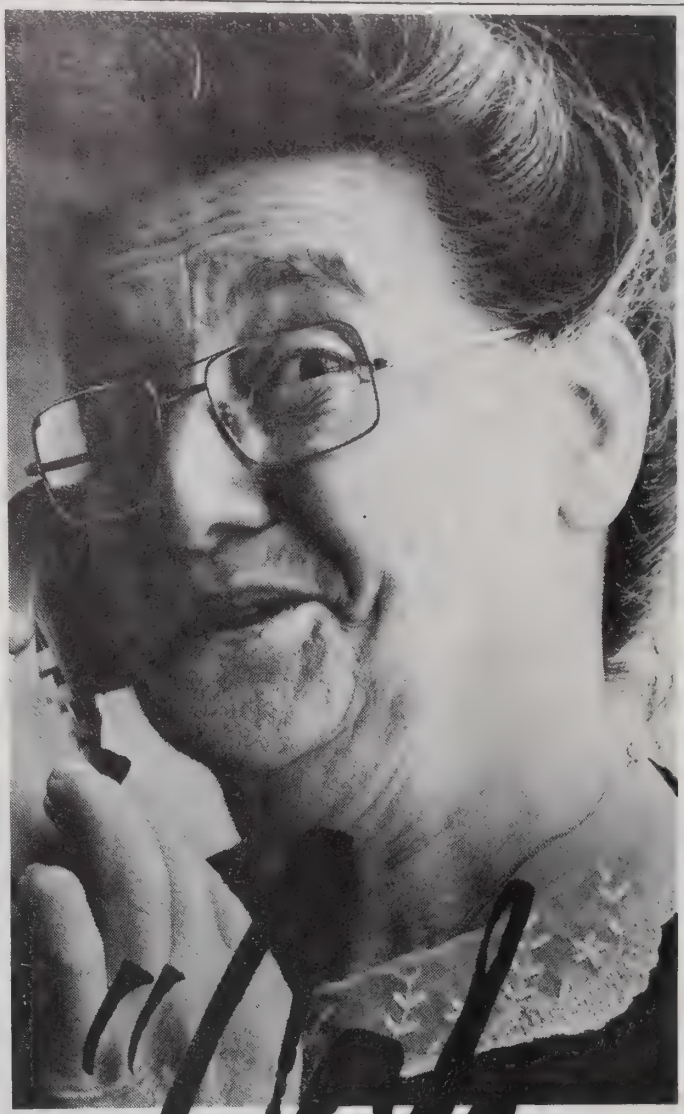
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—Count Basie

The greatest authorities on the music of America's big band era—musicians and music critics alike—have joined together, r the first time, to assemble *the definitive collec- n of big band recordings.*

This is a collection unlike any issued before. or the bandleaders, writers and critics who mprise this panel are the very same ones who aped the big band era.

These experts enlisted the cooperation of e record companies which now hold the *origi- l master recordings* of the big name bands. Thus, e panel was able to make its selections from rtually every big band performance ever corded—*making this the first such collection ever sembled from all the big band record labels.*

As a result, this will be the most complete, mprehensive and authoritative collection er devoted to big band music. And it will be e first ever available on *proof-quality* records of ceptional fidelity.

All the great bands, singers and soloists in their greatest recorded performances

ie Archive Collection of *The Greatest Recordings the Big Band Era* will be all-encompassing. A llection which reflects the musical diversity of e era. The crisp swing of Benny Goodman and rtie Shaw, the relaxed rhythm of Count Basie d Jimmie Lunceford, the bright dixieland of ob Crosby, the sophisticated stylings of Duke lington, the dreamy delicate sounds of Ray oble, the soft, sweet music of Guy Lombardo d Sammy Kaye. It will also include:

The musical forerunners of the era—Paul hiteman, with Bing Crosby and Bix Beider- ecke; Fletcher Henderson, who influenced enny Goodman and many others; the early unds of Glen Gray and Fred Waring.



The nostalgic themes of the big bands—Glenn Miller's "Moonlight Serenade" . . . Tommy Dorsey's "I'm Getting Sentimental Over You" . . . Louis Armstrong's "When It's Sleepy Time Down South" . . . Vaughn Monroe's "Racing with the Moon."

The greatest hits of an entire generation—Charlie Barnet's "Cherokee," Duke Ellington's "Take the 'A' Train," Artie Shaw's "Frenesi," Frankie Carle's "Sunrise Serenade," Tommy Dorsey's "Opus One," Eddy Duchin's "Stormy Weather," and Benny Goodman's "Sing, Sing, Sing," with Gene Krupa.

The big band vocalists that audiences loved . . . and still remember. Frank Sinatra with Tommy Dorsey, Peggy Lee with Benny Goodman, Doris Day with Les Brown, Anita O'Day with Gene Krupa, Bob Eberly and Helen O'Connell with Jimmy Dorsey. And many more, including Perry Como, Lena Horne and Ella Fitzgerald.

The ultimate collection of original big band recordings

This is a collection that would be difficult—or impossible—for any individual to assemble. For these selections have been drawn from the archives of all the major record companies . . . and such vintage labels as Brunswick, OKeh, Vocalion, Bluebird and Perfect.

Many of these recordings—like Wayne King's "Melody of Love"—have been *unavailable for years.* Others are *hard to find recordings* of early radio broadcasts . . . such as Frank Sinatra's emotional farewell to the Tommy Dorsey Orchestra, doing his spectacular rendition of "The Song Is You." Still others were only released on 78s—and *never re-issued:* Eddy Duchin's "Ol' Man Mose," and Bob Crosby's "Black Zephyr."

In many cases, the panel considered several *different* versions of the *same* song, before selecting a particular recording for the collection. Thus, *every* selection will be a classic performance. An original recording of the era . . . recaptured on records of superior listening quality.

Superb quality for today's audio systems

These records will be produced to the highest standards possible by The Franklin Mint Record Society—judged by audio experts to produce some of the finest records available today.

Each recording will first undergo a painstaking restoration process—electronically "cleaned" groove-by-groove to eliminate extraneous surface noise and preserve the original brilliance of the music.

The records will be pressed in a dust-free "clean room" using a special vinyl that contains its own anti-static element. This meticulous pressing technique, together with the special record vinyl, results in a more rigid, durable and dust-resistant record. A *proof quality* record that actually *sounds better* than the original—and may be played through any audio system.

Hardbound albums and big band histories provided

In keeping with the importance of this collection, special hardbound albums have been designed to house and protect all one hundred proof-quality records.

Each album holds two long-playing records, together with an expertly written commentary—prepared by members of the advisory panel, and illustrated with photographs of the bands. A complete reference index to bandleaders, songs and solo artists will also be provided.

Available by subscription only

If you remember the big bands . . . if you've ever wished to relive the music of that period . . . or if you've only just discovered this unique sound in American popular music . . . *this* is your opportunity. An opportunity to share and enjoy—with all the members of your family—the unforgettable sound of the big bands.

The collection may be acquired only by direct subscription. It will not be sold in record stores. To subscribe now, mail the attached application to The Franklin Mint Record Society, Franklin Center, Pennsylvania 19091. Please do so by August 31, 1981.



Strict record pressing standards, and audio and visual inspection, assure high quality. Ordinary records (left) have static charges that attract dust, causing surface noise. But the special anti-static vinyl used in Franklin Mint records (right) assures clearer sound. Electrostatic meter tests show that the Franklin Mint record has only one-fifth the static charge of ordinary records.

The Advisory Panel

COUNT BASIE for more than 40 years, leader of one of the most consistently swinging bands in history.

LES BROWN oustanding writer, arranger and leader of one of the era's most popular dance bands.

DAVE DEXTER, JR. a record producer for 31 years, former *Down Beat* editor and author of *The Jazz Story* and *Playback*

LIONEL HAMPTON a leader whose exuberance has inspired musicians and audiences alike for more than five decades.

WOODY HERMAN who continues to be one of the most popular and successful of all leaders—discoverer of many talented musicians.

HARRY JAMES a brilliant trumpeter of both beautiful ballads and rip-roaring swing.

SAMMY KAYE "Mister Swing and Sway," master of the sweet sound—always popular, always danceable.

NEIL McCAFFREY music critic and editor of *American Dance Band Discography* and *The Complete Encyclopedia of Popular Music and Jazz.*

GEORGE T. SIMON music critic, record producer, author of the definitive work on dance bands—*The Big Bands* and *The Best of the Music Makers*

RICHARD SUDHALTER jazz critic of The New York Post, author of *Bix: Man and Legend*, and a widely respected jazz cornetist.

JOHN S. WILSON jazz and popular music critic of The New York Times, author of *Jazz: The Transition Years, The Collector's Jazz: Traditional and Swing, The Collector's Jazz: Modern*

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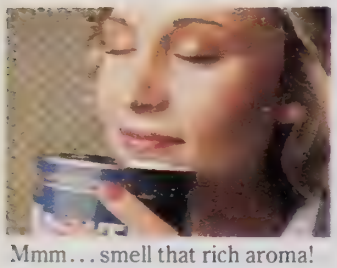
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The flavor is always "Good to the Last Drop."



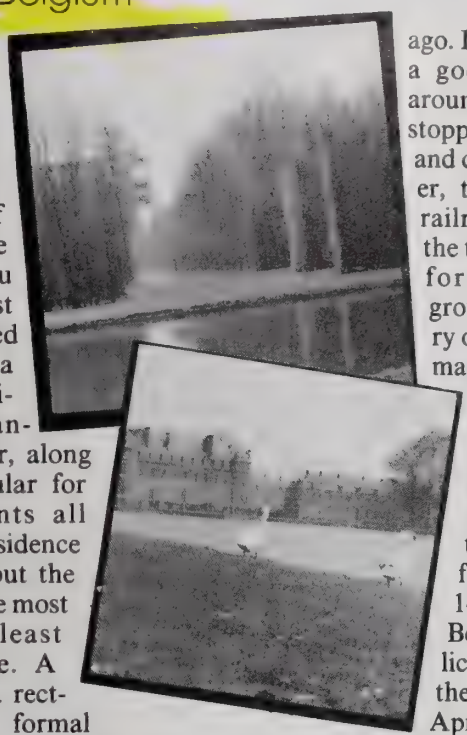
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GF GENERAL FOODS

Going places, finding things

This month we bring you gardens: to plan for, to learn from, and to visit here and abroad

☐ château in Belgium



A few miles west of the Paris–Brussels highway near the city of Mons, the Château de Beloeil has been for centuries the residence of the princely de Ligne family. The château and park as they exist today were designed in the late 1700s by a succession of architects, notably François-Joseph Bélanger, along the lines then popular for such establishments all over Europe. The residence itself is handsome, but the gardens are one of the most distinctive—and least known—of Europe. A network of canals, a rectangular grid with a formal lake at the center, focus on the residence and its encircling moat. To add a vertical dimension to the pattern of canals, Bélanger planted 6 miles of hornbeam hedge 20 feet high, outlining the walks, making roofless rooms—even a maze—as carefully clipped today as they were 200 years ago. It takes a vigorous walker a good half-hour to walk around the lake, without even stopping to admire the swans and classic sculpture. However, there is a narrow-gauge railroad—operating during the tourist season—for an effortless perusal of the grounds. The crowning glory of the park, though, is the magnificent avenue of copper beeches crossing the axis of the lake at the end nearest the château. The residence itself has a splendid library, collections of art and furniture from as far back as the 14th century. The park at Beloeil is open to the public every day in the year, the Château is open from April 1 to October 1, with guided tours being conducted from 2 to 5. Members of the de Ligne family are always in residence, and the Prince himself may sometimes be encountered in the park, walking a fine pair of Irish setters beside the hornbeam hedges.

JAMES FANNING

☐ gardeners' gathering

This year's 4-day annual meeting of the American Horticultural Society will be in Boston, September 24–27, and will include two lecture series by experts. Free and open to members *and* non-members, the lectures will be held on the mornings (9 A.M. to noon) of September 25 and 27 (a Friday and Sunday) at the Boston Park Plaza Hotel, 64 Arlington St. Speakers include Roger Swain, author of *Earthly Pleasures: Tales from a Biologist's Garden* (Scribner's), who will lecture on tropical rain forests, Thalassa Cruso on her own gardening experiences, and George Jung on growing roses—particularly miniatures. Also, flower design expert Kenn Stephens, taxonomist Gordon DeWolfe, and world plant explorer Dr. John L. Creech. Space is limited—reserve a place by calling or writing Dorothy Sowerby, The American Horticultural Society, Mt. Vernon, Va. 22121; (703) 768-5700.



☐ China's choicest spots

The great gardens of China are the focus of the Horticultural Society of New York's 21-day tour, departing October 3. The tour will be led by Elizabeth Hall, who is an expert on China's gardens and who has made the trip herself several times. The tour will follow the route from Shanghai to Beijing (Peking), stopping at private and public gardens, a silk factory, bamboo forest, pottery workshop, embroidery institute, palaces, the Ming tombs, and The Great Wall—7 days are spent sailing China's Grand Canal on a private boat. Price: $2,975—airfare between China and the U.S. is extra. For information on the Gardens of China tour: Lindblad Travel Inc., 8 Wright St., P.O. Box 912, Westport, Conn. 06881; (800) 243-5657.

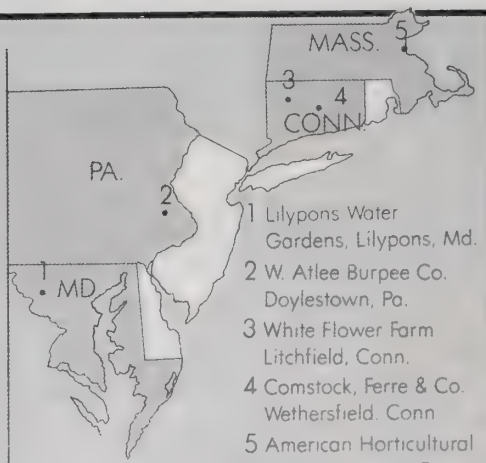
☐ grow and tell

Some seed and plant companies open their gardens to the public in summer. These four make their staffs available to answer your questions about gardening.

For two long weekends in August, *W. Atlee Burpee Co.* opens its flower and vegetable gardens at Fordhook Farms (Doylestown, Pa.—30 miles north of Philadelphia): August 14, 15, 16; August 21, 22, and 23. Guided tours from 9:30 to 3:30. For more information, call (215) 674-4908.

The peak time for *Comstock, Ferre Co.* (263 Main St., Wethersfield, Conn.) is from mid-August to mid-September. See their exhibition flower and vegetable gardens; don't miss a garden of culinary and fragrant herbs. Call before you come: (203) 529-3319.

The water lilies are at their best at the *Lilypons Water Gardens* in Lilypons, Md., this August. Aquatic plants, lotus, and exotic goldfish are bred as well as sold here. Open Monday–Saturday 9 to 4, Sunday 12 to 4 (hours change at the end of September). Information: (301) 874-5133.



Celebrate the summer beauty of begonias, daylilies, lilies, and phlox at *White Flower Farm* in Litchfield, Conn. Open Saturday and Sunday from 9 to 5, weekdays (except Tuesday) 10 to 5. (203) 567-0801.

DIANE WELPIT

Elliot Erwitt, James Fanning

At Christmas Time let the Museum Shop come to you



The Metropolitan Museum Catalogue – on every page, an object to delight the eye and fire the imagination. From every corner of the earth, superb gifts in gold, silver, pewter, brass, silk, glass, porcelain, faithfully reproduced from the originals in the Museum's own collection. Prices range from under $5 to over $1000. Available only by mail from the catalogue, or at the Museum Shop. Send for your catalogue now.

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☐ gardens of the Mediterranean

Spend a day in the gardens of France, Spain, Italy, and Monaco—all in Paris. The Centre Georges Pompidou will, until September 13, house the main part of "Jardins de Méditerranée," a photographic exhibition of over 25 important gardens grouped by category. "The Birth of Gracefulness" shows the evolution of the kitchen garden; "The Garden of the House," enclosed and unenclosed gardens plus Spanish courtyard gardens; "The Minimal Garden," imaginative window and terrace gardens; and "The Display Garden," fantasy and style. Tied in with the Paris show are garden exhibitions along France's southern coast: the Fondation de Collioure and the Circa in Villeneuve-les-Avignon; and, in Monaco, at the Centre d'Animation de Nouveau Fontvielle.

☐ booklets

1. Belgium—The Surprise Package of Europe: Descriptions of cities, museums, festivals, spas, plus travel tips—rules of the road, public holidays, shopping hours, the weather.

2. Castles of Belgium: Information about 32 châteaux—including Château de Beloeil—with photographs and a map with the location of each.

3. Walt Disney World: Florida's pleasure park, with an island aviary, three golf courses, tennis courts, a 260-foot water slide. Information on hotels, houses to rent, rides, and restaurants.

4. Saratoga County Is Exciting! What to see in this upper New York State area—the Saratoga racecourse and spas, petrified sea gardens, museums, lakes.

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August 1981

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THE NO EXCUSE MOVE™

Forecast for fall

The glimmer of gold...a new shape for hair... latest inspirations to help you exercise, organize...



The season's hair: tossed, full, alive with color and light

By Mary Seehafer

While we're all still lazing on decks and beaches, what better time is there to start dreaming and planning for the stepped-up pace of fall? For many of us, "back to school" time is our personal New Year—new routines and regimes are in order. Maybe you're searching for a bright new beauty look, or simply an update and polish of your own tried-and-true procedures. To help, we've polled the experts about beauty, physical fitness, hair care, even time management. Their ideas for today's busy woman can help make autumn '81 your best fall season ever.



Makeup hideaw

Now you see it, now you don't. Tiered makeup center with rotatable mid-section, leather-cushioned storage stool closes into an unobtrusive cube. Polyurethane and wood, in 7 colors. About $900. From Hastings Tile Il Bagno Collection.

HAIR COLORING: THE NEW ATTITUDE

Hair color is warmer, more natural than ever before, making touch-ups and roots a thing of the past. Today's coloring accents your own natural head of hair—it's an added plus, as makeup is to the face. Louis Licari, color director of La Coupe, New York and Montreal, suggests these hair-coloring options for fall: **Amber lights**—tone-on-tone highlights, professionally done, to add amber tones to any color hair. For hair that's streaked with gray, **a no-peroxide hair coloring** several shades lighter than your natural color. Gray hair comes up light; the rest of your hair is simply shinier. Blonde-apricot over a gray head of hair gives a topaz effect that looks quite new and flattering. **All-over hair coloring** with peroxide, precision-timed professionally. Left on just 2 minutes instead of 30, it gives your hair a sun-kissed look that's one stage lighter, one stage warmer.

BODY WORK

Invigorate your circulation, rouse your heart, with some lively, dynamic activity. Best cardiovascular tune-ups: any pursuit that boosts blood flow to working muscles. About 15 to 30 minutes every other day is all it takes, according to the American Heart Association. The benefits: improved circulation, or-

Time strategy:

It's easy to look and feel your best when you're organized. That's why Mariana Somer, president of Creative Communication Corporation, never goes anywhere without her 5-by-7-inch organizing notebook. "I keep dated "to-do" lists for several weeks ahead, and assign tasks to the proper day as they come up," says Ms. Somer, whose firm conducts organizing workshops. Other tips: Plan in pencil; drop or transfer tasks freely during the day; do one thing at a time; forgive yourself instantly for things left undone.



GET SET

Fall's voluminous fashions call for fluffy, glamorous hair. Get it with a gala "paper set." Wash hair, then blow dry until slightly damp. Wrap twisted sections of hair around tightly rolled lengths of facial tissue or tissue paper. Twist each piece close to the head and tie. Secure with a hair pin if necessary. Dry hair, remove tissues, and brush, to release a tumble of soft, loose curls. This from Vincent Roppatte, style director of Directives (formerly Enrico Caruso), whose client list includes Cristina Ferrare, Phyllis George, Princess Caroline, and Liza Minnelli.

Doug Metzler

Is summer sunlight making you look older?

You've been looking forward to the leisure of summer, when your busy pace slackens a little and you have more time to spend relaxing with family and friends. And you've worked hard at looking your best this year. A healthy diet has put your figure back in shape (no more hiding under bulky clothes now that warm weather's here) and you've sparked up your wardrobe with some colorful new accessories. You've had your hair styled in a short cut that's cool and easy to care for and very flattering. You thought you were all ready for summer fun.

No wonder it's a bit of a jolt to catch an unexpected glimpse of yourself in a store window and realize that this year the bright summer sunlight reveals your age too easily. Or worse, shows up those little wrinkle lines so that you look even older than you are. And that's not all. Every single moment you spend outdoors, lolling on the beach, picnicking with the children in the park, steals away the vital fluids necessary for you to look your youngest.

Before another summer sunrise, discover the secret shared by younger-looking women around the world, the secret of a mysterious beauty fluid that can help you look younger too, even in the face of summer. Here in the United States, the mysterious beauty fluid is known as Oil of Olay.®

You'll know the beauty fluid is remarkable the very first time you experience it. The delicately rich blend of tropical oil and precious emollients is similar to the natural fluids that are abundant in younger skin, fluids that must be in proper balance for you to look your youngest. Oil of Olay penetrates quickly, going to work instantly with nature to help replenish those vital fluids. Lavish the beauty fluid over your face and throat. Watch your skin drink in the skin-cherishing blend. Within seconds your skin feels wondrously soft and silky smooth as dryness is eased away. You'll see a fresh, healthy-looking glow, a renewed radiance you might have thought was gone forever. And, perhaps best of all, those giveaway little wrinkle lines (and you know how they're accentuated by summer sunlight) begin to fade from view sooner than you'd believe possible.

The change you'll see reflected in your mirror day after day is so noticeable to other people that friends may mention you look terrific. But even if no one comments, you have that wonderful feeling of confidence that comes when you know you look your very best. And it's sometimes surprising how renewed confidence affects little everyday events. You may find yourself emboldened to try an intriguing shade of eyeshadow or take up a challenging new sport you'd dismissed as being 'too young for me.'





Millions of younger-looking women living in harsh hot climates around the world, from the sun-swept beaches of Australia to the broad boulevards of Rio de Janeiro, wouldn't let a day go by without Oil of Olay as the heart of their daily beauty ritual. Join these knowledgeable women. Gentle on the beauty fluid first thing in the morning after washing or cleansing, to help replenish the essential fluids that time and the summer weather steal away every day of your busy life. Smooth on additional Oil of Olay any time during the day when your face feels dry or taut to help maintain your skin's proper balance of vital fluids.

The beauty fluid penetrates so quickly, without the slightest hint of greasiness, that you'll find it superb under makeup. Cosmetics sleek on easily and evenly over your softly smooth skin and stay fresher longer. When you choose to go barefaced, Oil of Olay all by itself imparts a healthy-looking glow, a wonderfully flattering lustre.

Discover the secret of Oil of Olay and discover how to look your youngest even under the summer sun, this year and every warm and wonderful summer to come.

Beauty Secret

- Want an extra-refreshing pickup after an afternoon on the beach or when you've finished a few fast sets of tennis? Tuck a bottle of Oil of Olay® Beauty Fluid in your portable cooler (right next to the mineral water and the carafe of fruit juice), for super-cool, tip-to-toe softening and soothing of summer-thirsty skin. Gorgeous! ■

☐ beauty and health products new this month in the stores

The lily is the top note of **Anais Anais,** the first perfume created by fashion designer *Jean Cacherel.* The fragrance deepens with jasmine from Morocco, rose from Grasse, iris from Florence, orange blossom and ylang ylang from Madagascar. Its base notes of musk and leather give these floral notes a haunting twist, and their impact adds to the long-lasting aura of the scent. The perfume costs $35 for a half-ounce, one of the most reasonably priced fragrances imported from France in a long time. There is also a refillable ¼ ounce for $25, and five sizes of eau de toilette that range from $12 to $22. Anais Anais may be found at perfume counters at leading department stores.

Reluctant fingernails need more than a fighting chance to grow. Here's help. *Revlon's* new 2-step **Nail Starter** kit contains a fiber-weave fortifier that creates a strengthening "web" over short nails. Brushed on from side to side, then base to tip, the formula helps protect against splitting and peeling. Then ivory-toned Porcelain Smooth, a topcoat, is brushed on, and it dries to a matte finish, which can then be covered with a clear or tinted nail enamel. About $6. At Revlon counters everywhere.

Christian Dior's new nail polish remover is made without acetone, so it won't dry out your nails. The best way to use it: moisten a cotton pad with remover (pure cotton will absorb better than synthetic pads), *press* pad onto nail for a moment, then gently wipe off enamel. **Gentle Polish Remover without Acetone,** 1.7 ounces, about $3.50. At Christian Dior counters, in August.

With gleaming metallic accents sparking this fall's clothes, why not carry the trend subtly up to the face? Countess Isserlyn **Luna Highlighters** will keep your summer complexion gleaming and glamourous all the way into autumn. In liquid, compact cream, or easy-to-use pencils, each highlighter combines a pale sheen of color with the slightest iridescence. So appealing at night. For eyes, cheekbones, or all-over shimmer, they're an easy way to dress a "day face" for evening. There's a tint to suit all complexions, from translucent rose-gold to opalescent lavender and soft apricot, to dramatic shimmering coppers. From $8.50 to $15. At *Alexandra de Markoff* counters at fine department stores.

Lipstick that stays put is something we all long for. Toward that end, *L'Oreal* is introducing **L'Artiste Enduring Lipstick.** The slim, slant-tip shape is just the right size for lips, to make application easy—there's no need for a lipbrush or a liplining pencil. It promises to last longer than ordinary lipstick; my lips still had some color to them after lunch. The formulation will please those not enamored of overly creamy lipsticks. In 16 colors, deep to light; some frosted, some not. About $3.75. At L'Oreal counters in August.

MARY SEEHAFER

Accidental poisoning occurs rarely but it does occur. Have some first-aid handy by keeping a poisoning-emergency kit both at home and at your vacation spot. The **Poison-Aid Emergency Poison Treatment and Prevention System** by *PBS Medical Systems* is a small box that contains both ipecac syrup and activated charcoal. One or the other will treat most poisoning emergencies. An accompanying Emergency Action wall chart outlines proper first-aid procedures. About $5 at drug and grocery stores.

☐ your fragrance horoscope



The sign: Leo
Circa: July 23–August 22

Astrologers have always called Leo the royal sign and the natives of Leo are still the Chief Executives of the Zodiac. Most Leos possess a kind of magnetic aura of authority and confidence which enables them to assume leadership by their mere presence. Constructive, ambitious, and decisive, they rise, sometimes from the least advantageous circumstances, to the positions of command they regard as their natural habitat. Of course, not all Leos are forceful engineers of their own fate. A few may even have a barely visible core of insecurity, but all have an unshakeable faith in themselves and their methods. Their optimism, astuteness and an iron will can carry them through most obstacles. Any remaining opposition can be won over by the warm-hearted Leo charm. With few exceptions, Leos are the most magnanimous and affectionate of parents and lovers, though frequently impatient and dictatorial with the objects of their love. Natives of the other fire signs, Sagittarius and Aries, can be near-equal partners for Leo in love and career. The air signs, Gemini and Libra, also produce individuals harmonious to Leo. Personal adornment and luxurious and dramatic display in impressive surroundings are important extensions of the imperial Lion's ego. Perfume, the invisible adornment, should be just as impressive—**Night** from Halston is all that's needed to complete the scene. From West Germany comes **Marbert Man,** a group of masculine products with a spicy scent, a match for Leo males.

MARIA REACHI



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Tubs for two and other pleasures

The newest whirlpools, lavatories, and faucets to give your bath a great new look



By Duncan H. Maginnis

The superbath of the '80s is the sum of its parts—and bath fixtures and furnishings of outstanding design are what bring a bath out of strict utility and into the realm of luxury. Europeans have always considered the *equipment* of personal hygiene more seriously than have Americans. They tend to linger in the bath when they use it—so the look and feel of their bathing environments have been the focus of fine design. Much of it is finding its way to this country, and American manufacturers are countering with their own bathroom art. Here we have collected the best both worlds have to offer in whirlpools, lavatories, and faucets—basic to today's sophisticated bath.

whirlpools

Old-fashioned bathtubs are prized because of their depth—it's easy to sink in comfortably up to your neck. Over the years, as showering became more popular, new tubs got shallower. But now whirlpools have brought back the joy of lingering and tubs are once again being made in a wide range of shapes and sizes.

Kohler offers six whirlpools this year, the largest of which is a 5½-by-7-foot bathing oval 20 inches deep. Called the Super Bath Whirlpool, it has six adjustable water jets and a computerized timer. The Super Bath can also be had without the whirlpool feature—practically a swimming pool in your bathroom. Crane's super-size offering is called the "Emperor," 4½ by 6 feet, 18 inches deep. American-Standard's "Roma" bath is, like the Kohler and Crane models, of acrylic, and it can be equipped with an accessory air pump kit called "Champagne" to supply air to the whirlpool system under pressure. The pressurized air adds to the turbulence produced by jets of water for maximum massage effect.

■ *Clockwise, from top left: Whirlpool for two: the Confidence, with built-in pillows, by WaterJet; a pedestal lavatory, Hastings; brass modular "Vola" faucet, Architectural Complements.*

"Tranquillity" is the label Owens-Corning Fiberglas has given to its first whirlpool, introduced earlier this year and available as a tub or a tub/shower combination. Owens-Corning has designed the unit with economy in mind—it fits neatly into a standard 5-foot bathtub opening to cut remodeling costs. Water Jet offers pillow headrests on a tub-for-two called "Confidence."

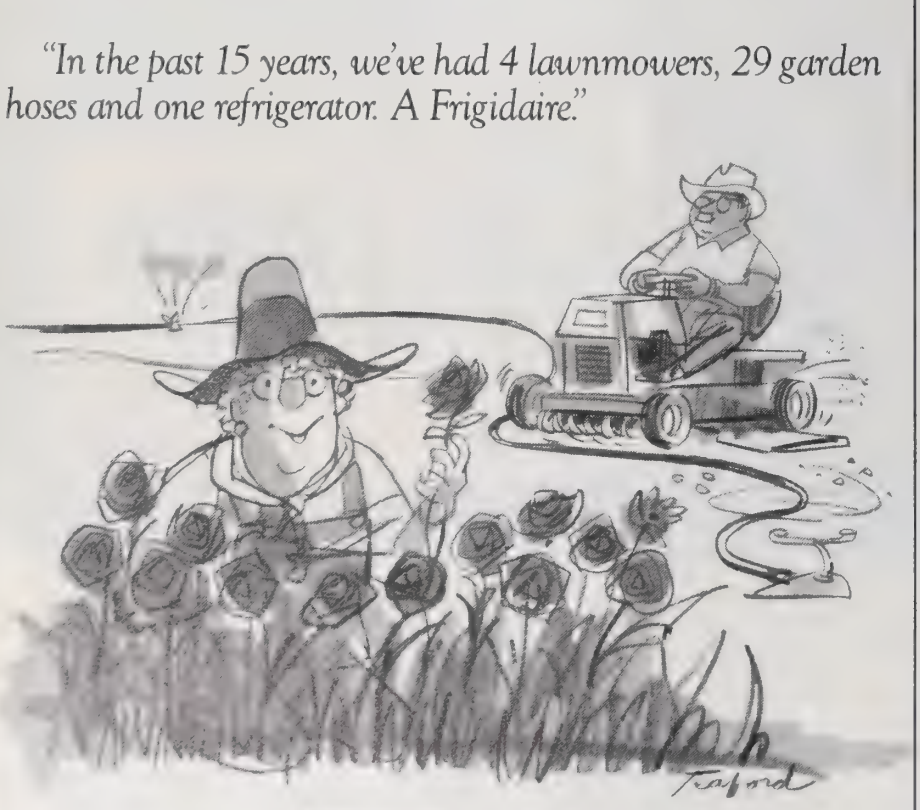
Even though whirlpools are relatively new to bathrooms at home, there had to have been a whirlpool pioneer—Jacuzzi Whirlpool Bath offered the first whirlpool more than 25 years ago, and now it has a line of 11 models. You and three friends can relax in the "Avanza," which is of heat-retaining acrylic as are all Jacuzzi models. It fills and drains like a tub, and is designed with a center well that can be filled separately to be enjoyed by yourself if you're not in the mood for a whirlpool party.

lavatories

The design of tubs and whirlpools is usually fairly straightforward, their manufacturers depending on a range of colors to lend them style. Lavatories, on the other hand, seem to be of much greater interest to bathroom stylists. Basins come in many sizes, shapes, colors, and materials. An enameled cast-iron hexagon by Kohler, a round self-rimming

Continued on page 46

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HOUSE SENSE

continued from page 44

bowl of DuPont Corian, and marble basins by Sherle Wagner are just a few.

Sherle Wagner is a New York Firm that offers some of the most sophisticated bath furnishings this side of the Atlantic. One of their most decorative basins is part of the "Museum" series—it's distinguished by a hand-painted field of poppies in vivid colors covering the ceramic bowl. Coordinating accessories include faucets, towel bars, soap dishes, wallcoverings, and linens.

Sculptured design is the hallmark of fixtures by Villeroy & Boch, which, like Sherle Wagner, has given careful consideration to the "total design concept" of bathroom furnishings. Distinctly European, Villeroy & Boch equipment is uniformly of sophisticated design. Its most unusual lavatory is the double-sided "Colani 2000." This pedestal unit could by itself turn any bath into a superbath.



■ *Details for a beautiful bathroom: Sherle Wagner's poppy-design ceramic basin.*

Hastings has introduced in its Italian "Il Bagno" collection the "Serie Geo" pedestal lavatory made of glistening white vitreous china. Another Hastings lavatory of graceful lines is the Pegaso, also white-on-white. When combined with complementary Hastings accessories such as shelf and towel rack, you have what superbaths are made of. Another interesting Hastings Italian import is the Lavabo Attrezzato. Of acrylic, this wall-mounted modular combination basin and medicine cabinet includes an AM/FM radio, digital clock, magnifying mirror, and vertical lighting.

Architectural Complements offers Kroin German imports of high-tech modular design. "Vola" is the name Kroin gives to its distinctive bath furnishings, designed by Arne Jacobsen and part of the Design Collection of the Museum of Modern Art.

American manufacturers have been quick on the uptake in the face of European competition. American-Standard's Roma line includes three lavatory designs of definite European character: a pedestal model; a self-rimming countertop basin; a cabinet-top unit.

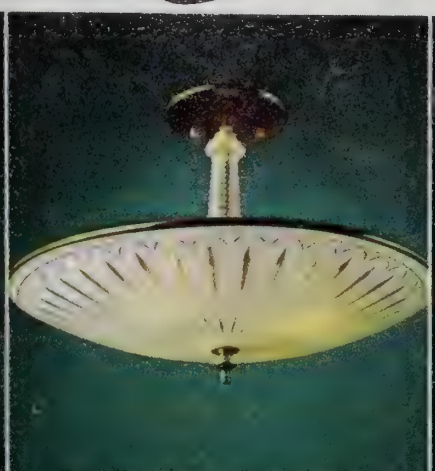
The news from Eljer in lavatories is in its "Gallery" collection of fixtures, now available in stylish "Blended Hues"—subtle gradations of color in individual bath pieces. There's something futuristic in this new use of color, the three basic schemes of which are "Lavender Haze," "Morning Rose," and "Blue Mist." Solid "Creamy Yellow" is another new Eljer color twist enlivening its bath line.

Continued on page 173

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Relief from tension – just a stretch away

Simple stretching exercises that anyone can do leave the body feeling relaxed and invigorated

By Suzanne Murphy

Over the past few years the value of stretching as a fitness tool has been gaining acceptance by exercise specialists nationwide. Not only is stretching a method for preventing sports injuries, it is an unparalleled means of naturally relieving muscle tension and promoting freer, looser body movement. This appreciation is due in large part to the efforts of Bob Anderson, fitness expert, author, and a leading authority on the art of correct stretching. In the last 10 years, Mr. Anderson has carried his fitness message to amateur and professional athletes, corporate executives, and the handicapped. He has set up stretching programs for the Denver Broncos, the Los Angeles Lakers, and the New York Jets, and conducted seminars and clinics for the YMCA, where stretching exercise, along with aerobic activity, has become a pivotal component of its national fitness program.

In his book, *Stretching*, already considered a classic in its field, Mr. Anderson outlines through clear, concise language and illustrations his practical, controlled approach to the subject coupled with tips on incorporating stretching into a fitness program. Although he was himself a physical-education major in college, his approach to body flexibility bears little resemblence to the traditional brand of bounce-type stretches taught for years in many of America's high-school gym classes; exercises that, more often than not, left the body strained and sore for days. On the contrary, stretching routines as prescribed by Mr. Anderson are designed to work gently within the individual's own capacity. They never strain or traumatize the body in any way, but leave it feeling relaxed and invigorated.

"It's important to maintain flexibility throughout life," stresses Mr. Anderson, "because as we get older, good flexibility helps avoid problems that accompany stiff joints, tight muscles, and poor posture. One of the striking characteristics of aging is the loss of the range of motion we're used to, and stretching is perhaps [illegible] you can [illegible] Stretch-

■ THE TWIST



With ankles braced for balance, the push-me/pull-you twist stretches hamstrings, spine, waist, triceps of athlete Gail Pudaloff and partner Phillip Mousin.

■ LOWER-SPINE STRETCHER



Place a pillow under your neck and relax shoulders. Sole-to-sole, push with thighs until lower spine begins to curl off the floor. Arms balance two body strengths.

■ INNER-THIGH RESISTOR



Place pillow under neck and find comfortable balance of his legs pushing hers; her legs resisting push. Alternate for maximum toning for thighs.

■ EASY CALF-STRETCH



To stretch Achilles tendons, lower calf muscles, and hamstrings find the balancing point at the fulcrum, the abdomen. His bent knees raise and lower heels.

Edward Oleksak

If you had an "accident" with your maxi pad last month, you're not alone...

Ever since I was a girl, it seems my period picked the wrong day to arrive.

Like the day I took my geometry final.

The night of my senior prom.

A job interview.

Not that I'm really complaining. But recently, on my way to my high school reunion, I could have done without my period.

The reunion was in Hadley. Quite a distance from the small New England town where I live. And wouldn't you know there was a traffic jam in Worcester. By the time I arrived, it had been a while since I left home. Then I remembered I had my period.

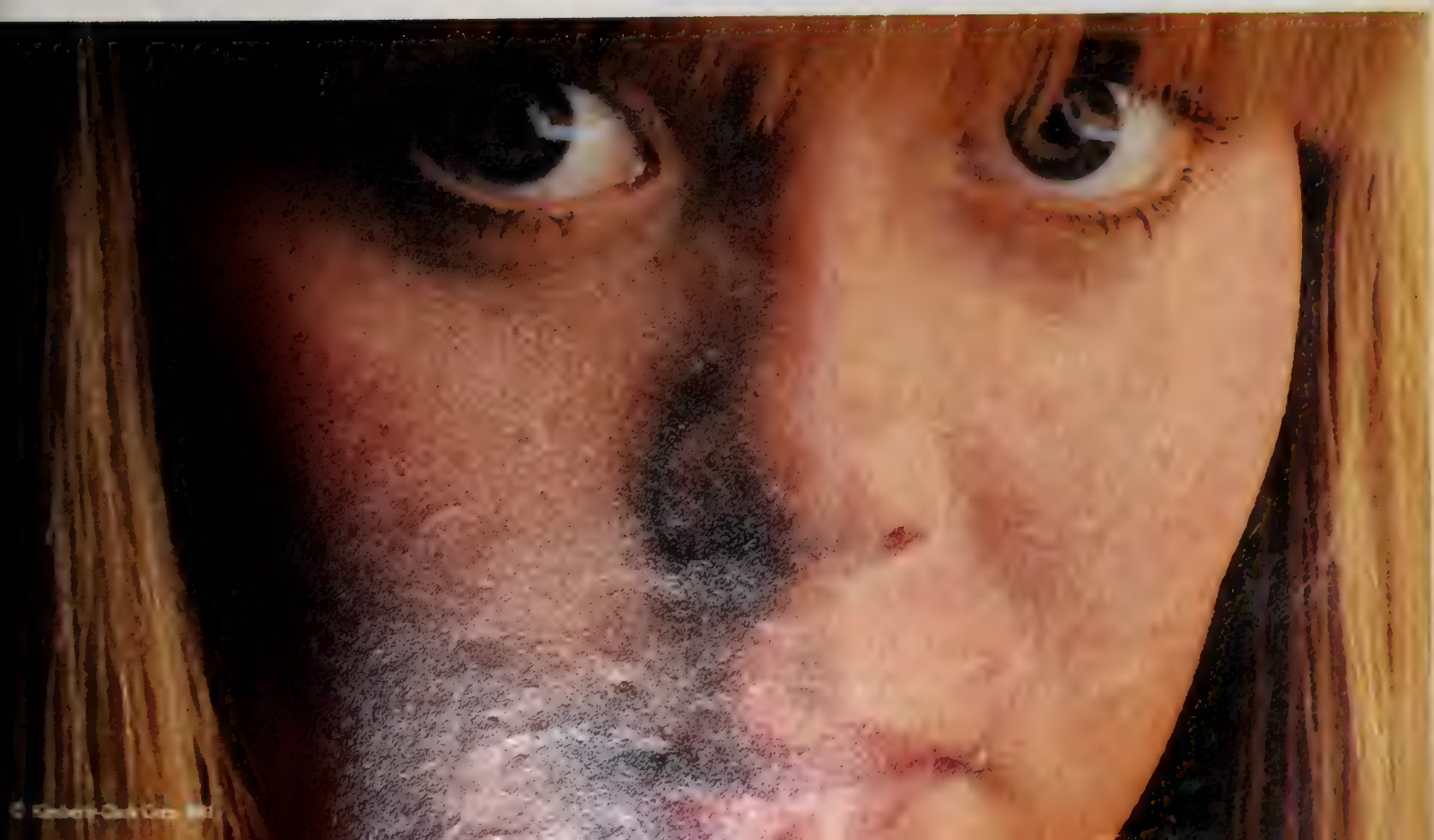
I raced upstairs to the powder room. I'd had an accident alright, but only my slip and I knew.

That's what made me try beltless Kotex maxi pads. I read on the back of the package how they have 13 absorbent layers. 13 absorbent layers sounds like a lot less chance of an accident. Especially when there are 3 adhesive strips to keep the pad in place.

If you had an accident last month, you owe it to yourself to try beltless Kotex maxi pads. Because accidents shouldn't happen. That's why I switched.



Kotex® maxi and mini pads.
Because "accidents" shouldn't happen.



continued from page 48

ing can do much more than that, however. If done properly, it is an essential part of all athletic activity from cycling to weight training because of its ability to warm up and cool down the body. "Stretching keeps muscles supple," explains Mr. Anderson, "and prepares them for the transition from inactivity to strenuous activity and back again without undue stress."

what is a stretch?

The act of the stretch elongates muscular tissue which increases its internal temperature. That muscle tissue, in turn, like a second heart, begins to pump blood through the joint areas warming them and opening them to the potential of increased motion range. That's what being limber means. Stretching also warms and loosens tendons and ligaments as well, thus helping reduce the possibility of injury during exercise. Stretching isn't a substitute for exercise. It should be a basic element of whatever sport or activity you've chosen to follow, somewhat like a signal that tells your body it's about to be exerted. Afterwards, stretching caps your workout by allowing the body a formal recovery period. It keeps the blood circulating in the extremities, preventing it from "pooling" in the stomach. Stretching also helps the muscles cool and contract with less tightening, which you may feel as stiffness. Increased blood flow also clears the muscles of lactic acid, a waste residue of exercise which you also experience as stiffness. There is a psychological aspect to the stretch-cool-down as well. "If you warm down after vigorous activity," Mr. Anderson says, "you associate part of that workout with comfort and relaxation. If your workout is not all push-and-strain, and if you're without pain at the end, you're much more likely to exercise on a regular basis because it has been a good experience.

"The beauty of stretching is that fit or unfit, almost anyone can do it because you're working to promote freer movement. Extreme flexibility, such as that of an acrobat, simply isn't the point. There is no need to compare yourself with others' flexible conditions. Muscle-to-bone ratios are congenital. They differ from person to person. And you yourself are changing everyday as well. Some days you'll be quite limber. Others, you may be less so. The trick is to experiment within your own capacity and in time to increase it."

How does a good stretch feel? Watching a cat gives you a good idea. It isn't the length of the stretch that matters but the relaxing ease with which it's done. Cats make good studies of this motion as they flex and stretch in a somewhat drowsy, totally relaxed way as they prepare to stalk, spring, or skitter across a room. While you may not wish to stretch each one of the 560 muscles you possess, you will most likely want to exercise the major muscle groups of the torso, arms, and legs.

Begin with 10–30 seconds of what Mr. Anderson terms "an easy stretch." This means extending to the point where you feel mild tension. The easy stretch relieves muscular stiffness, and its tension should subside as you hold the position. If the tension does not subside, pull back slightly. From the easy stretch, proceed gently into the "developmental stretch." This is the position that actually influences increased flexibility. Do not bounce in this stage. Ease forward from the easy stretch by increments of an inch until you feel another mild tension. Hold this for 30 seconds. Tension should lessen as you continue to hold the position. If it doesn't, back off slightly. In the beginning, you may find yourself counting silently as the seconds pass. Later, when you get to know your body better, the amount of time you hold each stretch will depend on the degree of tension you feel in the part of the body being worked. No two days will be alike. Each stretch must be gauged by the way your body feels *at that moment.* In stretching to the point of pain you can do yourself permanent physical damage. Overstretching and repeated bouncing into a drastic stretch will produce microscopic tearing of muscle fibers. This may lead to the formation of scar tissue and to the eventual loss of elasticity, the exact opposite of your goal.

when to stretch?

Set aside 5 or 6 minutes before your tennis match or your running session or your cycling bout to do a sequence of movements. Or work out subtly and unobstrusively while you're watching television, reading, standing in line at the bank. Start to build in stretching sequences throughout the day in whatever manner and at whatever time is convenient for you—lunch time, at home after-exercise sessions. Try to find 2 or 3 minutes five or six times a day to devote to simple tension-relieving sequences.

Consult your doctor before starting any stretching program. Supervision is optimal when beginning a course of stretching sequences, though Bob Anderson's book contains many illlustrations that indicate exactly how a sequence should be approached. *Stretching* is published by Random House Shelter Pubs., Bolinas, Calif. The Andersons also publish a series of 22¼-by-34-inch-long wall charts and a pocket-size 4-by-4¼-inch cards on everyday stretching routines, stretching for travelers, and on preparatory sequences for some 25 different sports. Write Stretching Inc., Box 767, Palmer Lake, Colo. 80133. ■



Sometimes there are things you don't want to change when you replace windows.

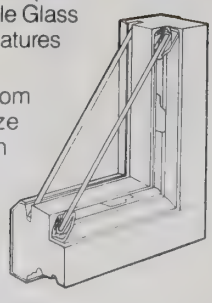


Like special woodwork. Or the size and shape of the window opening. Or your own standards for quality and craftsmanship. Replacing windows doesn't have to mean giving up details that mean a lot to you. For instance, the arrangement of new Pella Clad ventilating and fixed windows shown here allowed the owners to keep traditional mouldings — and even to place their own stained glass in the fixed units.

When you use Pella replacement windows, chances are excellent that you won't be compromising the character of your home while meeting the need for modern energy efficiency and convenience. Here's why.

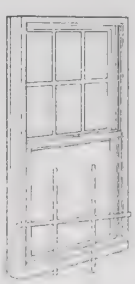
Pella offers a generous selection of sizes, shapes and styles. More than any other major manufacturer of wood windows. Tall or short. Narrow or wide. Operable or fixed. Casement, Double Hung or Awning. Clad or primed. Custom sizes. And a host of energy saving glazing options and convenience accessories.

Traditional appearance that's in complete harmony with today's energy requirements. Wood, one of nature's best insulators is used abundantly in all Pella windows and doors. Not only does wood provide the best material for traditional appearance, it also effectively controls thermal conduction and condensation. And only Pella offers six energy efficient glazing and shading options. There's the exclusive Pella Double Glass Insulation System that puts a full $^{13}/_{16}$" of insulating air space between panes of glass. Or specify the Triple Glass Insulation System that features ¾" of insulating air space.



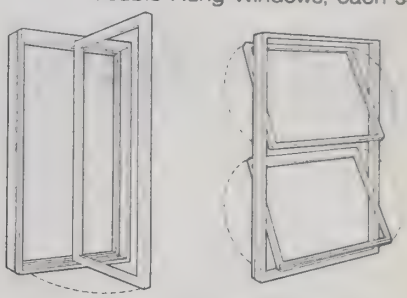
Other energy options from Pella: Solarcool® Bronze glass to reduce heat gain and glare; Triple Insulating Glass for large fixed windows and sliding glass doors; and the exclusive Slimshade® — adjustable narrow slat metal blinds set between panes of glass in the Double Glass Insulation System.

Removable window pane dividers of real wood. Not plastic. Create a more traditional look with these authentically proportioned dividers. Made of solid Western Pine with hidden steel reinforcing at the intersections, these sturdy dividers snap in and out for easy window cleaning. They are furnished with a prime coat of paint on the surface that faces the outside glass, ready to be painted to match the exterior window trim color. The surfaces visible from the inside are unfinished natural wood, ready for stain or paint to match your interior scheme. And these dividers are available in either rectangular or diamond design for most Pella operable and fixed windows and sliding glass doors



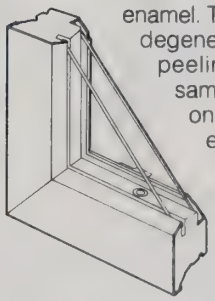
Pella can't eliminate washing. But we've made it easier than anyone else. Pella Casement and Awning Windows feature a unique, patented hinging system that lets the sash rotate 90° toward the center of the frame as it's opened. This gives more than ample room to reach every corner of the outside glass from inside your home.

As for Pella Double Hung Windows, each sash



nests in a spring loaded vinyl jamb liner that allows it to be rotated completely into the house. And, because the sash pivots at its centerpoint, the weight is counter-balanced for safe handling.

The Pella Clad System: A low-maintenance exterior that's right for vintage homes. Protecting the exterior surfaces of the frame and sash is a securely attached aluminum Cladding finished in either White or Dark Brown baked enamel. This tough coat resists color degeneration, chipping, flaking, peeling, and blistering. This same Cladding is also available on Pella Fixed Windows in either standard or custom sizes and shapes, and on Pella Sliding Glass Doors and Skylights.



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Pella. The significant difference in windows.

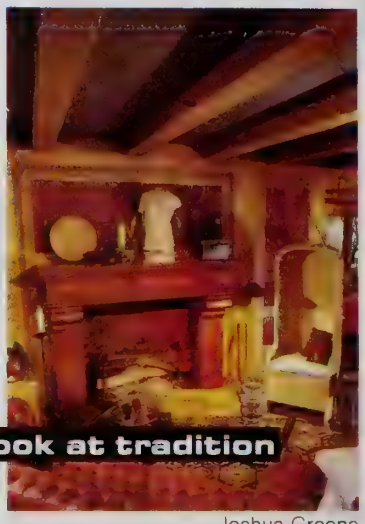
STYLE

EDITED BY ELIZABETH GARNER

The many moods of *Romantic...*



The appeal of rustic



A fresh look at tradition

Joshua Greene

"It's not any one style—it's an attitude, a way of putting emotion back in decorating"

Romance is back. Difficult though it is to define, it is not hard to feel—and that's just the point. "Rooms that create a mood, that evoke feelings, that transport you to another place and time," according to **Fred Palatinus,** Director of Furniture Design and Presentation at Bloomingdale's, are what romantic decorating is all about.



. . . dining in Le Train Bleu, at Bloomingdale's. Here, its designer, Fred Palatinus, talks romance.

All five of his new model rooms are inspired by exotic places, times past. A cabin in the Vermont woods with exposed log walls and American country furnishings conjures up a bygone simplicity that appeals today, *top left.* A room from a great house in Florence fancifully casts a mix of contemporary furniture against a ground of old-world trompe l'oeil, *top right.*

Why are we so seduced by the romantic look right now? "We've stripped away the frills for so long, we know what the bare bones look like by now. So, today we're ready to clothe some of these elements again, to make them beautiful, to be more subtle."

And Mr. Palatinus's new model rooms, his cosmetic palette for the new furniture floor (see chair, *left),* and his award-winning design for Bloomie's romantic dining-car-in-the-grand-manner restaurant, *Le Train Bleu, above,* make his point. These are rooms that appeal, invite, beg for exploration of delicious materials: faux marbre, satiny upholstery, hand-rubbed woods, detailed moldings. What's news is how they are combined and can be used to enrich houses that function very much in the present.

The return of ornamentation

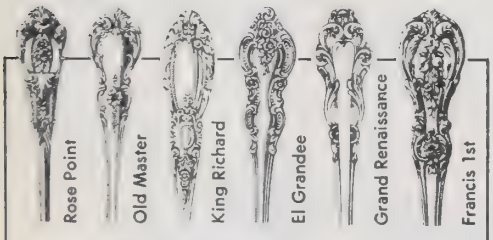
A softer modern look

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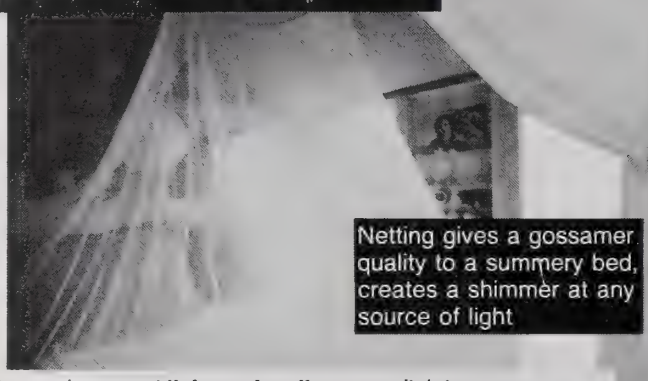
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HOME STYLE

Easy summer living formula—
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SHEER PLEASURE OF NETTING

Designer Bob Patino *likes what mosquito netting does to a warm-weather bedroom: "—an inexpensive way to make it glamourous." The netting serves its original purpose as well—you can leave windows open to catch breezes. "There's something wonderful about being inside it; it's like veiling. And a reading light tucked under in an otherwise all-dark room makes a glowy pool."* ***Jorge Letelier*** *wraps lighting even more directly in the soft, filmy material: from industrial hanging lamps, (sketch, right), to antique chandeliers. Letelier, director of window display for Saks, loves how it falls and "gives a misty halo to everything it covers." He pins it across summer windows in place of screens, letting it cascade to the floor or sill; uses it as a translucent table throw; sometimes dyes it in tea for a softer, peachy tone. His advice: roll and double-stick at edges.*



Netting gives a gossamer quality to a summery bed, creates a shimmer at any source of light

Indoor impact of potted garden flowers

Perennials in pots take the work out of arranging summer flowers

Tony di Pace of Tony's Flowers in New York was one of the first to make an indoor statement with some of summer's most colorful blooms: zinnias, gerbera daisies, tuberoses, agapanthus. "People aren't used to seeing them this way, they're a surprise!" He likes one large-blossomed gerbera to a pot, *below*, or a cluster of zinnias. What gives the plants the great look is their scale—they stand 2–3 feet high in their 6–8-inch pots—and look wonderful on tabletop or floor. Mr. di Pace loves the juxtapositon of the naked clay pot (and the moss it develops) against sleek indoor surroundings. He stands each of his pots on a clear glass saucer for table-top protection and classic simplicity.



Single bloom in its mossy pot looks striking inside and can last two weeks

Jorge Letelier



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Please allow 8-10 weeks delivery on sofa. And see the following 4 pages for more savings on Sears furniture, draperies, lamps and carpeting.

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Sears Living Room Sale

July 26-August 22, 1981

You can count on

Sears

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Save $100 on each of thes sensational sofa styles

Timeless traditional
Striking contemporary
Country colonial

$399.88

Your choice

other furniture pieces shown on sale, too

Sears Tristan sofa. Cushiony comfort in the traditional style.

Overstuffed quilted cushions invite you to sit down and relax. And bold bouquets of flowers on a background of navy blue dazzle the room. It's practical cotton print, too—treated with SCOTCHGARD® Brand Fabric Protector to help resist stains. Steel coil spring base construction is designed for firm, even support. Sturdy frame of select hardwoods is double dowelled to stand up to wear and tear.

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Now $399.88

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Now $549.88

Wing chair reg. $249.99
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Printed cotton cover is accented by a border of flowers at the base. And of course, it's treated with SCOTCHGARD® Brand Fabric Protector.

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Create a [illegible] for your living room [illegible] Limerick sofa. Sur[illegible] overstuffed seat cushion. Rest your head on [illegible] matching toss pillow.



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Sears Living Room Sale

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Kingsport sofa. Soft vinyl with the look of leather—a handsome addition to any room.

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Euclid tub chair
Save $30*

Save $30-$90* on coordinating Woodbrook accent tables and wall units, too.

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Designed in the Country American tradition. Invitingly comfortable plump quilted seat cushions, tufted attached back and arm pillows. Covered in 100% Antron® nylon flocked velvet—distinctive contrasting welt trim. Treated with SCOTCHGARD® Brand Fabric Protector to help resist stains.

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Save 20% on [illegible] custom craftsmanship
Enjoy the rich beauty of professionally tailored draperies. *You save on the [illegible] at regular low price.*

Free house call and [illegible]
Drop by or call Sears [illegible] and ask a Sears Decorator Consultant [illegible] with a free 68 page [illegible]. No charge or obligation, of course.

All [illegible] Price[illegible] and drape[illegible]



Bring your rooms to life

Save 20-40% on all Sears brass lamps

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Renfrew Hall (foreground). Florentine finish brass plate. Shade is mushroom pleated fabric on styrene. Reg. $69.99.

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Pure 'n Simple (left). Polished brass plated urn lamp topped with a contemporary soft pleated fabric shade. Reg. $69.99.

Now $49.99

Settler's Trail (back left). Polished brass plate with antiqued finish. Shade of nubby fabric on styrene. Reg. $39.99.

Now $29.99

Adams Square (back right). Precision sculptured toned brass plate. Shirred shade is fabric lined. Reg. $99.99.

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The above lamps vary in size from 27½ to 33 inches. Many other sizes and styles available—brass plate and solid brass table lamps, floor lamps, hanging lamps.





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Save on Sears Plush Collection carpets

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Prices do not include padding and installation.
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Sears Living Room Sale

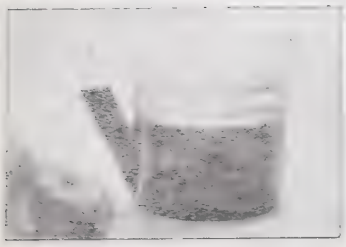
July 26-August 22, 1981

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Cooking full steam ahead

THE UN-FAT LIFE



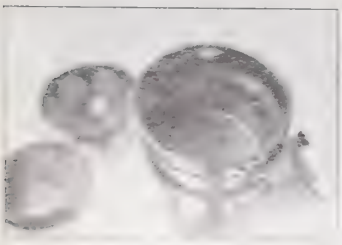
You can have healthy, fat-free soup stock in minutes with the new large-sized fat separator from East Hampton Industries. Fill the 4-cup plastic Souper-Strain and watch the fat rise to the top, then pour off the juice from below. Dishwasher safe. $13. At leading department stores.

SUPER SSSSSTEAMER

To your good health! Trend Product's new super-sized stainless steel steamer expands to fit an 11-inch or 8-quart pot, so you can steam ears of corn or other large vegetables. The center post is removable for cooking whole heads of cabbage or cauliflower. $10. At department stores.

A RENAISSANCE POT

General Housewares' new 8-quart stock pot will take care of just about all of your cooking needs. Called the Everything Pot, the gray-enamel-on-steel cookware set includes a



small round [illegible] in the bottom of the pot, a round [illegible] rice and vegetables and a deep spaghetti cooker/[illegible] fit neatly inside the pot for compact [illegible] $30. At department and gourmet shops.

FOR THE SERIOUS CANNER

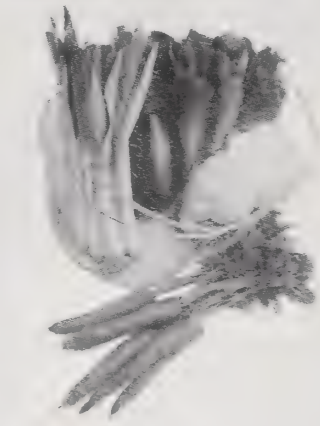


Now you can process twice as many jars at once, saving time and energy, with Wisconsin Aluminum Foundry's 30-quart professional cast-aluminum canner. Fourteen one-quart or 20 one-pint canning jars stack on two racks for processing. Features include a metal-to-metal seal, safety control valve, automatic excess pressure release, steam gauge. $99.95. From Wisconsin Aluminum Foundry, P.O. Box 246, 838 South 16th St., Manitowoc, Wis. 54220.

KEEPING IT COOL

Fruits, cheese, and summer desserts stay cool for hours on Elmar's cold platter. Plastic-coated, reusable "freez-petals" fold into quarters for easy storage in the freezer, then slip into a sturdy, round, clear plastic tray for serving. A tempered 14-inch glass platter sits on top—food stays cool with no icy mess. $34.50. At Bullock's Wilshire, 3050 Wilshire Blvd., Los Angeles, Calif. 90010.

MASTERING THE ART OF SUMMER HARVESTING



For summer gardening, a collapsible wire-mesh zinc basket is indispensable. It conveniently opens for gathering vegetables and fruits, then goes to the sink for washing, and hangs by two handles to drain. Folds flat for storing—keep it handy under your car seat for picnics or marketing on the run. 12½ by 17¼ by 7¾ inches. From Harold Imports. $8. At Third Avenue Bazaar, 1145 Third Ave., NYC 10021.

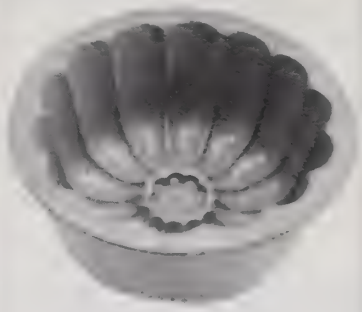
THE MICROWAVE WAY TO SAVE NUTRIENTS

Health-minded cooks maintain that cooking vegetables in the microwave [illegible] nutrients lost in conventional cooking. And [illegible] keeps its food value while staying moist and [illegible] For more ways to [illegible] microwave, try [illegible] *Cooking Your* [illegible] *Nutrition and Weight Control* by Susan Rapoport, which includes food source charts with caloric and nutritional breakdown as well as recipes to help you plan healthier meals. $4.50. From Whirlpool Nutrition Cookbook, 2000 U.S. 33, Benton Harbor, Mich. 49022.

SUMMER PUDDING

Traditional summer pudding of melt-in-your mouth raspberries is one of the season's most sensual dessert treats—you can make this simple old English favorite in a glazed 2½-cup English stoneware mold from Harriet Amanda Chapman that can also be used for baking custards and other puddings. $19 ppd. At H.A. Chapman, Inc., 331 East Main St., Middletown, Conn. 06457.

Try our version of this very simple pudding for yourself or make your own with seasonal berries: Line the mold with slices of crustless, day-old white sandwich bread, overlapping slightly to avoid cracks for seeping juices. Combine 2 cups raspberries, 1 cup red currants, and 1 cup sugar in a nonaluminum saucepan, and cook over low heat about 2 minutes or until the juices start to run. Remove from heat and chill. Fill mold with berry mixture and cover completely with more bread slices. Cover with a small plate that fits just inside the rim of the mold and top with a brick or large can of vegetables to weight down. Refrigerate overnight. Unmold into a deep dish to catch running juices and serve with chilled heavy cream or whipped cream. Serves 3–4.



By DuPré Cochran.
Editor: Barbara Portsch

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Think



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Box 100s

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Well, numbers don't lie. So we've put the tar levels of all these claiming-to-be-lowest brands into the chart on the right.

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Now is the lowest 100s, Box or Soft Pack. And there's no cigarette in any size that's lower in tar than Now.

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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

re smoking cigarette? again.

NUMBERS DON'T LIE. NO CIGARETTE, IN ANY SIZE, IS LOWER IN TAR THAN NOW.

	80's box	85's soft pack	100's box	100's soft pack
NOW	Less than 0.01mg	1mg	Less than 0.01mg	2mg
CARLTON	Less than 0.01mg	1mg*	1mg	5mg
CAMBRIDGE	0.1mg	1mg	—	4mg
BARCLAY	1mg	1mg	—	3mg

All tar numbers are av. per cigarette by FTC method, except the one asterisked (*) which is av. per cigarette by FTC Report May '81.

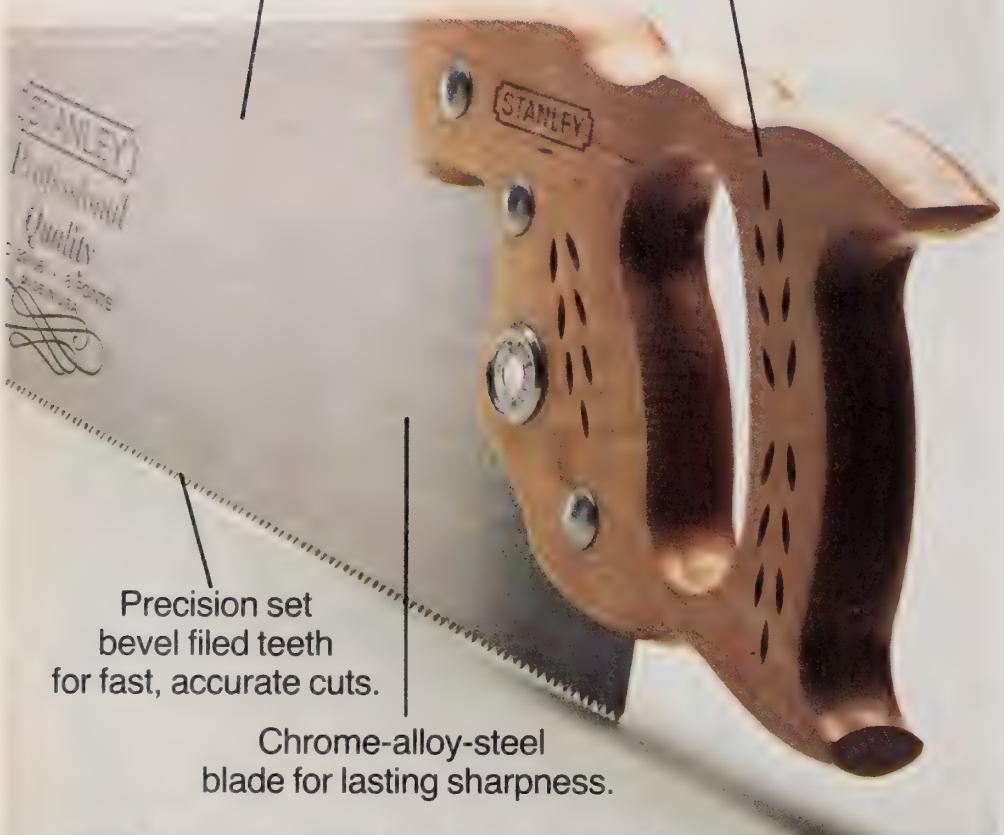
The Lowest

The lowest in tar of all brands.

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ENERGY ANSWERS

continued from page 24

(the company is rather pun-prone), they have managed to reduce the use of air conditioning in their houses by 40 percent—just what's needed to cool. At Trinity University in San Antonio, Tex., a heat exchanger is being developed that uses a very small compressor to wring water out of the air that enters a house. A homeowner who might normally need a 3-ton air conditioner could then make do quite well with a ⅓-ton unit.

Numbers 5 and 6, night sky radiation and going underground, are so far methods for use only by the truly determined. Harold Hay was a solar visionary decades before the Arab oil embargo, when he developed solar water distillers for use by the Navy in life rafts. His office in Atascadero, Calif., has a pond on its roof to make use of night sky radiation for cooling during the summer. On clear summer nights insulated panels roll back, exposing the pond to the sky. It sheds excess heat until dawn, when the panels shut to keep the cool in, sheltering the room below it. Hay's Skytherm system has been used in several other buildings, but has obvious climatic limitations.

Many solar heating systems can be run backward during the summer, making use of night sky radiation to shed heat gained during the day, storing cool.

going underground

Three feet under its surface, earth for the most part ignores the off-and-on flickers of day and night and responds only to the slow-turning seasons—and then, responds only a little. With variations according to climate, the temperature underground averages around 55°F. There are several ways to take advantage of this. You can bury the house. Or you can bury part of the cooling system. Work is being done with earth tubes, underground loops through which air circulates to cool, but it is still experimental.

You can pull coolness out of the earth, opening the basement door to draw air up from underground, or supplying cool well water to an air-conditioning heat pump. Or you can, well . . . sit on an ice cube. Union Carbide's Annual Cycle Energy System (ACES) was built into a Department of Energy house near Knoxville, Tenn., in 1977. A heat pump pulls water from a huge underground insulated storage tank, extracts heat (which it delivers to the house in winter), and returns the colder water to the tank. Gradually over the winter, the water in the tank turns to ice. Then, during the summer, as the ice gradually melts, the chilled water is used to cool the house. In 10 years or so, DOE expects ACES to make economic sense in most U.S. climates. ■

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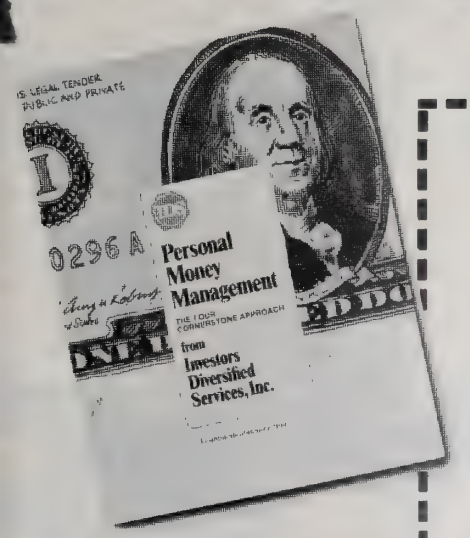
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IDS IDEAS TO HELP YOU MANAGE MONEY

HG1

Surprising ivy—its many shapes and shades

In unexpected forms and colors, these unusual vines are a delight to grow indoors

By Richard Langer

Ivies have the reputation of being dependable but staid green growers of the horticulturist's palette and have been accepted for a long time as staples for ground covers and stone walls. To learn about growing ivy outdoors and to see some of its various shapes, please turn to The Garden on page 144.

But ivies have their place and can be very decorative indoors as well. Many of the exotic-looking ivies are variations of Hedera helix, the common archetype of ivy. They are simply produced from what grandmother used to call slips—cuttings taken for rooting, from which new plants arise identical in appearance to their "parent."

By nature ivy is a variable plant. This is what makes vegetative reproduction, or cloning, so effective with this genus. New mutations, with different leaf shapes, colors, and growing habits, arise in the most unexpected places. In 1935, for instance, the eminent horticulturist T.H. Everett, while strolling through the garden of the Church of the Good Shepherd in The Bronx, came upon a particularly attractive and vigorous new ivy. He took cuttings for propagation and subsequently this new variety of ivy, appropriately enough called Hedera helix '[illegible] 8th Street,' appeared on the [illegible]

You [illegible] may suddenly find an unusual form of ivy sprouting in your patch. If you do, it's usually easy to propagate to continue the mutation as a new [illegible] Ivies [illegible] from the leaf nodes. The trailing varieties do so with particular ease, their branches rooting all along [illegible] anyone who has attrac[illegible] house for a cutt[illegible] lovely addition to [illegible] short order.

Three leaf nodes[illegible] you need to propagate most ivies. Remove the lowest leaf and plant the stem so this node is buried. The potting mixture should reach up almost to the node of the next remaining leaf. A moist rooting mixture of half sand and half vermiculite works better than simply setting the cuttings in a glass of water to root.

Keep the cuttings away from direct sunlight until they have a good root system. One way to ascertain this from above ground is to watch for the formation of small new leaves. After the first set has grown to about half size, it's time to repot the plant in real soil.

Ivy is pretty easygoing about what kind of soil it grows in, although it does require good drainage. And if you give it good soil rich in organic matter, you'll be rewarded with richer, lusher growth.

In some cases, however, the ivies can have too much of a good thing. The variegated varieties tend to revert to monochromatic specimens if they are living too high on the fertilizer. Keep their soil mixture on the lean side. And don't fertilize too frequently.

For best pot growth, any ivy plant should have some vermiculite or perlite mixed into its soil. Either of these mediums will keep the soil open and loose and promote good drainage. Both work about equally well, though my own preference is for vermiculite. To me, the glistening white [illegible] perlite lying on top of the soil seems [illegible] of place against the lush deep gree[illegible] leaves of the ivy itself.

Not that all ivy is just green, [illegible] course. Hedera helix 'Buttercup,' for i[illegible] stance, has positively yellow leaves, a[illegible] though the larger, older ones lea[illegible] toward lime green. Hedera helix 'Atr[illegible] purpurea' is quite definitely purple. I[illegible] H. helix 'Gold Heart' each leaf is crea[illegible] colored in the center and bordered b[illegible] forest green, giving the effect of a le[illegible] within a leaf. Even so, without denigra[illegible] ing ivy in the slightest, it must be ac[illegible] mitted that it is primarily a gree[illegible] grower, to be used as a backdrop plan[illegible] or accented by topiary. In both of thes[illegible] cases, ivy's variety in leaf shape become[illegible] one of its outstanding qualities.

Most of us think of ivy leave[illegible] as always being ivy shaped[illegible] But consider Hedera heli[illegible] 'Heron.' Its narrow-lobe[illegible] leaves really do resembl[illegible] herons' feet. And H. helix 'Fluffy Ru[illegible] fles' looks like a series of cockscomb[illegible] each on its own stem. 'Dentata' has al[illegible] most birchlike leaves, while 'Triton' ha[illegible] leaves that grouped together in a bunc[illegible] look as I've always imagined Old Mothe[illegible] West Wind's hair would look. You ca[illegible] visualize what 'Little Diamond' look[illegible] like. But can you imagine a compac[illegible] erect-growing ivy with curly cup leaves[illegible] 'Conglomerata' is one (see illustration).

Actually there are a number of erec[illegible] ivies, including 'Congesta' and 'Erecta[illegible] These develop into shrublike specimen[illegible] and are ideal for potted indoo[illegible] "bushes," as long as the climate doesn[illegible] get too warm—which makes them idea[illegible] for today's set-the-thermostat-down, en[illegible] ergy-conscious home environments.

Continued on page 7



■ *Clustered leaves and arching branche[illegible] make 'Conglomerata' a handsome variety*

Michael Mull[illegible]

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PLANTS AROUND THE HOUSE

continued from page 68

Ivies as a whole are basically temperate-zone plants that do best in a humid atmosphere. And as with most house plants, high temperatures make them susceptible to red spider mite infestations, particularly if the atmosphere is dry as well.

Though one of the most common plants, ivy comes in a wide range of colored varieties

One exception to the temperature rule is the Hedera canariensis group, native to the warmer Canary Islands. H. canariensis 'Variegata,' often sold as Hagenburger's Ivy, is one of the most popular and easy-to-grow ivies. Tolerating both warmth and coolness, dryness and humidity, shade and sun, this ivy is a red-stemmed climber with green-centered leaves edged by blue green and finally framed in creamy white.

The standard H. canariensis has the same burgundy red stems with large—up to 7 or 8 inches across—glossy, apple-green leaves. 'Margine-maculata' is a mottled mutant with splashes of yellow-white covering the green leaves in a completely random fashion, sometimes forming a partial edging and at other times covering the leaf with an even spray of dots—all on the same plant.

An ivy to keep your eyes open for is H. helix 'Angularis Aurea,' whose leaves lean toward gold in color, while the veins remain green. 'Stift Neuburg,' with its cream-colored leaves curled and edged in green, is another worthwhile addition to any collection, as is the dwarf 'Spetchley,' whose quarter-inch leaves appeared for the first time as recently as 1962, in Spetchley Park in Worcestershire, England.

Which brings us back full circle to what may be one of ivy's most fascinating features—the way it will suddenly develop into a totally new variety. When you come across that variant, it may not be unusual enough to warrant propagating on a commercial basis. But if you root a cutting of it, you'll have a plant unduplicated anywhere else in the world. That's not bad for what may be one of the most common house plants.

A source for indoor ivies: Tropexotic Growers (formerly Alestake), 708 60th St. N.W., Bradenton, Fla. 33529; catalogue, $1. ■

ontinued from page 66

ome out of your pocket. However, by he time that happens, your income will robably have risen to the point where ou can afford the full payments you ill have to make. That, at least, is the ssumption that FLIPs are based on.

anks can e creative

reative financing, once almost exclusively an arrangement between buyers nd sellers, is now being taken over by anks. In a typical deal, a prospective uyer and the seller work out creative olutions to the painful problems of high rices and punishing interest rates. In any cases, it's the only way the sale an take place.

For example, the buyer might arrange o assume the seller's existing mortage—if that bank will let him. Since the ortgage was probably taken out some ears ago, it probably carries a relatively ow interest rate, which helps lower the uyer's mortgage payments. That, however, is only part of the creative solution. he buyer still needs to come up with lot of additional cash to buy the house. or one thing, part of the mortgage will ave been paid down. That money is due he seller. For another, the house has robably appreciated in value. So, to elp out prospective buyers who are hort of cash, a seller might agree to take ut a second mortgage to cover most of he balance.

Banks and federal agencies are cooperating to open new avenues to financing despite soaring rates

Now banks have been permitted to offer creative financing deals to help people buy existing homes. For example, federally chartered savings and loans can offer second mortgages. The interest rate on a second mortgage will be appreciably higher than the rate charged by an assumable mortgage (some second mortgages charge more than 16 percent interest). However, the total interest cost—the average interest payments on the assumable and the second mortage—will probably be lower than the interest you'd have to pay on a new mortgage that's written for the full amount.

The **Federal National Mortgage Association** ("Fannie Mae") will refinance mortgages that it holds to help buyers. While the interest rate you'll have to pay will be higher than the rate on the existing mortgage, it will probably be lower than the rate you'd be charged for a new mortgage. For example, let's say you want to buy a house that costs $80,000. Assume further that Fannie Mae holds the mortgage on it. Finally, let's figure that the mortgage, which was originally written for $50,000 at a 9 percent rate, has been reduced to $45,000. Fannie Mae might offer to write a new mortgage for $70,000 at, say, 12 percent interest—which is lower than the 14 or 15 percent you'd have to pay for a new conventional mortgage.

Finally, the **Mortgage Guaranty Insurance Company** (MGIC) has started insuring wraparound mortgages for VA and FHA mortgages that are assumed. A wraparound mortgage, as its name implies, wraps around an assumable mortgage. For example, let's say you want to buy a $90,000 house that has a $35,000 mortgage on it. Assume further that you can put $10,000 down in cash. That leaves $43,000 that needs to be financed. The wraparound will cover the $43,000 you need to finance as well as the $35,000 of the second mortgage. You make one payment to the bank that gave you the wraparound mortgage. Part of your payment will go toward the $43,000 you're borrowing from the bank, with the balance going toward the repayment of the mortgage you assumed. ■





In 1910, Esther Fortner thought her vacation would be a perfect time to be open about smoking cigarettes.



Unfortunately, her vacation soon came to a clos

You've come a long way, baby.

VIRGINIA SLIMS *Lights*



In the crush-proof purse pack.



Method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous To Your Health.

BEAUTY AND THE EVERYDAY

A letter must be written:

One individual settles at the kitchen table with a piece of white bond paper and a ballpoint pen that has advertising on it. The letter may be more than adequate, but what are the secondary pleasures of writing it?

Another individual draws a sheet of mauve rag paper from a pretty, lidded basket, sits at an antique writing table, and begins to write with a silver filigree fountain pen treasured since childhood. Among the sensory delights accrued in the execution of this small obligation: savoring the texture, weight, and color of the paper; handling the basket; seeing and touching the desk; holding the familiar pen; watching real wet ink form the words. Better words? Maybe, maybe not. Sooner written? Probably. More happily written? Without a doubt.

The second individual has concluded that beauty is important in daily life, and takes pains to bring it there. The rewards can be manifold: pleasure, self-respect, serenity, gratitude, a sense of the theatre of the home that we learn when playing house as children—and never lose.

In so many of our daily routines we can choose a dreary chore or a rich experience, one that seems worthy of the name *ceremony.* We can groom ourselves hunched over a bathroom basin, jars perched precariously on the rim. Or we can sit at a dressing table bearing crystal bottles, ivory nail implements, a silver-backed hand mirror—possessions accumulated over the years. (Turn the page to read about the big dressing-table revival.) We can serve our tea in clumsy coffee mugs or in thin flower-sprigged porcelain. We can mix the salad in a nicked enamel bowl or in one whose appearance—sturdy English stoneware, fragile blown glass—lifts our spirits every time.

In the theatre of the home, every actor is a star, and anyone can play who wants to.

THE NEW SENSUALITY

THE DRESSING TABLE:

The bedroom's most intimate ornament

What could symbolize the current romantic mood more than the sheer delight of a dressing table done right and in any number of ways? Lately we find more and more women moving eagerly to embrace again—but on their own terms—this new-old symbol of charm, sensuality, and feminine routine. The dressing table is becoming another hearth—a vital center from which to organize busy days. On these pages, you'll find women in history and women today who have made it an event, created a place where a daily necessity becomes both pleasure and ceremony.



Françoise de la Renta's delicious dressing table sits in a corner of her romantic-Orientalist bedroom. Starting with a 19th-century faux-bamboo desk with lots of drawers, Mrs. de la Renta shirred a ...yed silk to skirt the back and ...es. On top: a silver-plated ... copied from an old one, old ... lamps, ivory boxes that ...ed to her mother, old silver ... brushes, jars with initials ...ple by Jean Schlumberger.





And now, unveil'd, the Toilet stands display'd,
Each Silver Vase in mystic Order laid.
First, rob'd in White, the Nymph intent adores
With Head uncover'd, the Cosmetic Pow'rs.
A heav'nly Image in the Glass appears,
To that she bends, to that her Eyes she rears;
Th' inferior Priestess, at her Altar's side,
Trembling, begins the sacred Rites of Pride.
Unnumber'd Treasures ope at once, and here
The various Off'rings of the World appear;
From each she nicely culls with curious Toil,
And decks the Goddess with the glitt'ring Spoil.
This Casket India's glowing Gems unlocks,
And all Arabia breaths from yonder Box.
The Tortoise here and Elephant unite,
Transform'd to Combs, the speckled and
the white.
Here Files of Pins extend their shining Rows.
Puffs, Powders, Patches, Bibles, Billet-doux.
Now awful Beauty puts on all its Arms;
The Fair each moment rises in her Charms,
Repairs her Smiles, awakens ev'ry Grace,
And calls forth all the Wonders of her Face;
Sees by Degrees a purer Blush arise,
And keener Lightnings quicken in her Eyes.

FROM THE RAPE OF THE LOCK, ALEXANDER POPE.

The seductiveness of Joe Wilder Grey's dressing table has evolved as she has, *opposite page*. "Albert Hadley designed this table in the late '60s for our New York apartment. I love its 'moderne' feeling, and when Joel and I moved to California we wanted to make it fit our California house—we asked designer Paul Fortune to paint it for us." Paul Fortune gessoed over the existing fabric covering, painted it with fanciful shapes in eyeshadow colors—pearlized, with a sheen. Mrs. Grey, an executive producer at Twentieth Century Fox, now has the table in her bedroom. Alexander Pope's *Rape of the Lock, above*, has done for dressing tables what Jean Harlow did for blonde hair. The poem has appealed to artists ever since its appearance in 1714, ensuring illustrations that display the changing look of the dressing table for over two hundred years. The Beardsley engraving comes from Robert Halsband's book *The Rape of the Lock and Its Illustrations* (Clarendon Press, Oxford).

Anne Leibovitz





THE ROMANCE OF THE DRESSING TABLE

Over the centuries, the dressing table has been in and out of fashion. Today it's coming back prettier than ever

BY NANCY RICHARDSON

Royal mistresses have always known how to create an atmosphere that would hold a king or any man for years on end. No wonder Louis XV especially loved to visit Mme. de Pompadour in her dressing room when she was first installed in a small series of garret-sized spaces in the north wing of Versailles. In summer her windows were always open to a view of the garden. Inside, she had concocted an atmosphere of happiness, intimacy, and delight—small-scale pleasures little available to the Bourbon monarchs. Her dressing room was a profusion of pictures, flowers chosen for their scent as well as their color, beautifully bound books, real birds in enameled cages, fluffy little dogs, as well as a menagerie of china animals—her great interest and perhaps greatest contribution to France was the establishment of the Sèvres factory. With the king seated on the newly fashionable and wildly comfortable chair—a duchesse (chaise longue), Mme. de Pompadour sat at her dressing table just as Boucher has painted her. Not a *poudreuse* or any special caprice of marquetry and precious woods by Oeben or Gauderau, this dressing table could have had a carpenter's frame underneath, for its radiant and compelling characteristic was its tiered lace skirt and luxurious jumble of silver and gilt pots and jars, elaborate mirrors, combs, brushes on top. From her perch on her dressing-table chair, she chatted, laughed, and shared her interests—managing for almost 20 years to banish one of the greatest enemies for Louis XV and his century—boredom. Mme. de Pompadour and Louis

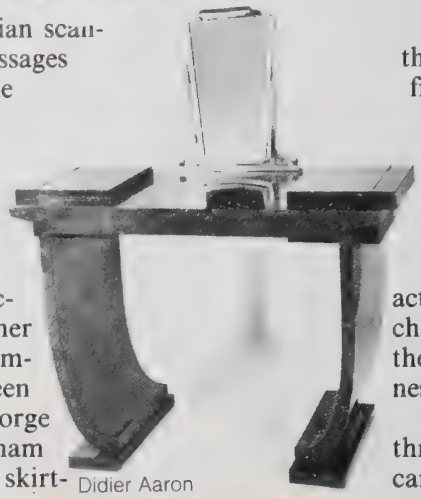
In John Zoffany's portrait of Queen Charlotte and her children the lace-skirted, curtained table popular in the 18th century. Collection of H.M. Queen Elizabeth II, copyright reserved.

THE ROMANCE OF THE DRESSING TABLE

We find that the past abounds in ideas to appropriate, and that the history of the dressing table illuminates the conventions of marriage and love, and the lives of women of style.

XV had in common a passion for remodeling and decorating. Swatches to choose from—taffetas, silks, organdies—were left over chair backs all over the room. She asked his advice on bibelots she was buying, and showed off presents of artifacts from the excavations of Pompeii that were to be the inspiration of the classicism of the Louis XVI style. She talked to him about the latest books—perhaps smuggled in from Holland and banned by Louis himself; she gossiped—Voltaire's latest indiscretion, tales from Parisian scandal sheets several hours old; she recited passages from plays being performed at the Comédie Française and planned private theatricals. On summer nights when Louis XV complained of the heat, he stayed in this little room until early morning, loath to leave her domain for his own large apartments, his public court life and its ceaseless etiquette.

Occasionally it was a queen herself who succeeded in making a charming life around her royal spouse and their children. The most famous picture of a dressing table shows Queen Charlotte, who was happily married to George III, in front of her dressing table at Buckingham Palace. The dressing table is also abundantly skirted in lace—even the mirror is curtained, caught up at the top with a knot and rosette. Queen Charlotte is surrounded by a dog—an enormous, cheerful, and sporty-looking beast—and two of her children dressed in costume. (She and George III eventually had 15 children together—he never took a mistress.) Zoffany has conveyed two impressions in this scene at the dressing table—the Queen-consort's talent for surrounding herself with beautiful things as well as her pleasure in motherhood. The dressing table in this case becomes a symbol of family intimacy on a royal scale.



Didier Aaron

Some idea of the importance of a dressing table in the lives of many 18th-century women is seen in the first act of *Der Rosenkavalier*, the Strauss favorite, set in the reign of Empress Maria Theresa. The Marschallin is an appealing, ripe woman who deals candidly with every aspect of her morning routine—lover, lawyers, gamekeepers, servants, hairdresser, vendors, and a tenor trying to wedge in one of Strauss's best arias—all from the action-central of her dressing-table stool. The Marschallin's dressing table is quite simply the heart of the house where monkey-business and business-business are traded briskly every morning.

In our own era, the dressing table has gone through a difficult time. In the late '60s and '70s it came to be seen by the women's movement as a





The frank sensuality of life in California, the more mysterious femininity that comes from having Schiaparelli for a grandmother, plus the know-how that comes from a longstanding career as a model and actress unite in one seductive corner of Marisa Berenson's bedroom in California, *opposite page*. The dressing table belonged to her grandmother, the assembly of brushes, combs, and jars, Marisa collected. Like many women, she wraps up in a shawl to do her hair and face. *This page, top:* dressing table by Jules Leleu, Paris, 1928. From Didier Aaron. *Left:* Improvised dressing tables—fringed velvet cloth over a table with a length of white linen to protect the undercloth—appear often in 17th-century Dutch paintings. From the Minneapolis Institute of Arts, anonymous artist, Utrecht School, Jan Gerritsz van Bronckhorst (?). *Above:* Greta Garbo at her dressing table in a scene from her last silent film, *The Kiss*, 1929.

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symbol of oppression, and by many designers as a symbol of passé design. Was it the modernist designers then who decided that the dressing table was to be built into a bathroom, and, in the case of a very small bathroom, that all the routines of hair and face should be transacted over a sink? But today the idea of dressing tables is again in the air. The act of collecting old tortoise combs and brushes, silver picture frames, crystal scent bottles and boxes and arranging them as collections on the top of the dressing table is giving many women pleasure. They are also remembering that many things can be stored under a dressing-table skirt, and that, indeed, it's more comfortable to sit down to perform the "rituals of pride," as Pope referred to them in *The Rape of the Lock,* rituals that today we consider merely self-respecting. Undoubtedly the pendulum has swung again in the direction of the romantic, and women are in the mood for the frank femininity as well as the comforts and conveniences of a dressing table.

When we look for inspiration, we find the past abounds with ideas to appropriate. We also find that the dressing-table setting illuminates the lore of the bedroom, the conventions of marriage and love, and the lives of women of style. Not surprisingly, comparisons begin to suggest themselves. For example, the 18th century and the second half of the 20th perhaps share an unprissy attitude about how to cope with the jumble of daily domestic life. Neither period has celebrated a ban on makeup (though Mme. de Pompadour's enemies *did* continually harp on the amount of rouge she wore) or thought it should be applied in secret.



● Mme. de Pompadour, painted by François Boucher.

Peering into the past for specific examples, it's reassuring to find out that some of the most attractive dressing tables have always been improvisations. The 17th-century dressing table, usually a straightforward shape in oak, was covered either with a rug or a velvet skirt fringed in gold. The big cloth or rug was in turn protected by a linen cloth (*toile*, originally, becoming *toilette* for dressing table, or making a *toilette*, the process). On top of this cloth was a mirror and a variety of beautiful items. Dutch paintings of the period tell us that the dressing table, like a bed, could appear in any of several multipurpose rooms where life went on in an orderly way but without a rigid etiquette. By the end of the 17th century, rooms came to have more specialized uses—especially in France as the daily rituals of the court become more elaborate. It was Louis XIV, who in instituting the practice of a public levée in a state bedroom, made his own dressing room, and therefore everybody else's, a more desirable and intimate place to be entertained. A noble lady regarded her bedroom as a sort of extra reception room. Her dressing room then became a drawing room with the dressing table the central element. For any genuine privacy, she resorted to a closet or cabinet with a special day bed for naps.

In England, the levée was also the routine for anyone of rank—a man's had to do with politics, business, and dispensing favors; a woman's was for her own amusement. In England in the 1680s, John Evelyn went to the levée of the Duchess of Portsmouth, Charles II's mistress "while [she was] at her dressing table in her morning loose garments, her maids combing her, newly out of her bed, the majesty and the gallants standing about her."

In the 18th century, husband and wife living in a big house in [illegible] to share *(Continued on page 146)*



Collecting old tortoise combs and brushes, silver picture frames, crystal scent bottles, and boxes and arranging them as collections on the top of the dressing table, is giving many women pleasure. They are also remembering that many things can be stored under a dressing-table skirt.

Fogg Art Museum, Harvard University. Bequest of Charles E. Dunlap

Joshua Greene





The crisp femininity of an organdy-skirted dressing table, *above*, makes a setting for designer Senga Mortimer's collection of tortoise-shell combs and brushes and a collection of silver picture frames for photographs of children and friends. Underneath the skirt, which needs to be washed, starched, and pressed once a month, are files of decorating sources. Set between two windows in a bedroom done for her by Mark Hampton, the dressing table seems to invite the family to sit around it. In another bedroom-dressing room by Mark Hampton, *left*, the skirted dressing table houses real filing drawers.

THE BATHROOM: YOUR HOUSE'S EROGENOUS ZONE?



A distinguished psychiatrist and sex therapist examines the sense-stimulating and sense-stifling potential of the bathroom

BY AVODAH K. OFFIT, M.D.

What does the word "bathroom" imply? In my new book, *Night Thoughts: Reflections of a Sex Therapist,* I describe how I like to soak and ruminate at night in my big old tub. In the first draft of the book, I wrote that at the end of the day, I usually find my way to the *bathroom.* That didn't sound quite right. So I changed it to, "I usually find my way to the bath." That was more elegant, even though—like those of most people—my "bath" includes the commode. Somewhere back in American plumbing history, the functionalists discovered that combining a toilet, a sink, and a tub in one room was a great money-saver. The trouble is that bathing and eliminating waste don't really belong together. In many parts of the world they are still separate. The tiny tiled cell of a bathroom that most of us know is more of a sensual prison than a room in which to celebrate our passions, or even to awaken them. In "the smallest room in the house," we now try to integrate bathing, evacuating, beautifying, and curing ourselves of illness from the "medicine cabinet." We do lots of other things, too. Even omitting sexuality, all this work of integration sets the scene for enormous conflict, both within ourselves and with whomever we share our cubicle.

There is tension when things are disorderly in a bathroom, one of the first places where we learn to gain control of our intimate selves. When we "mess up" a bathroom, it's as though we have lost control. We often feel anxious—as though we have displeased our parents. When our mates leave the cap off the toothpaste, fuzz the sink with beard clippings, or coat the bowl with makeup, we often feel attacked and disrupted. It's the battle of the bathroom, a curious field for characterological struggles. The hair in the sink can begin to become the symbol of the whole person, and a symbolic strand for us to hang our grievances on, as well. In psychiatry, we sometimes talk about anal-compulsion and anal-aggression. If they exist, it seems logical—and amusing—that these characteristics emerge more in the john than elsewhere. I've heard people say, "We're both slobs, and we hate it." I really do think that small bathrooms are hard on marital equanimity.

Most of the adults I treat don't use their bathrooms as a sensual area. I don't know about other couples, for, as a psychiatrist who deals especially with sexual and marital problems, my views are skewed. Almost every couple tries a bath or a shower together once or twice, then gives it up. It's annoying to have to move over so that the other person can enjoy the heat of the shower. You can also feel less than clean after stepping out of a small tub filled with the gray, soapy water from two people's bodies. Most adults are simply too big to fit comfortably together in the small space that a 5-by-6-foot rectangle of carpeting will cover.

In spite of the awkwardness, however, it is virtually standard operating procedure in the practice of sex therapy to prescribe that couples bathe together, shower together, towel each other dry, and oil or powder each other as a sensual rather than a sexual exchange. Given our miniaturized cleansing facilities and the American national problem with overweight, I often ask about the size of a couple's shower or tub before I make any such recommendations. I can't think of anything less relaxing than two large people trying to squeeze into a space meant for one.

As for the sexuality of the solitary adult, I think a great deal of the autoeroticism that may have begun in childhood continues to go on in the small bathroom. It remains a locked place, a safe place, a womblike place. Often windowless, perhaps its major sensual advantage is that individuals can use it as a barricade against light, reality, and the daily roil—a retreat from the world.

Most of us would perceive the bathroom as a more sensual area if we could keep the commode separate, in a pleasant, well-ventilated space. We could either have separate "bathing-rooms," or we could add bathing facilities to a bedroom or even a living room, in certain kinds of houses. I don't think a separate water closet need necessarily be a greater expense.

I'm sure a great many people would enjoy a bigger room in which one could not only bathe but also make love in comfort, without having to change rooms—and room temperatures. It would be a room that has large showers, a tub for two, a whirlpool bath, maybe a Japanese soaking tub—and also a matted surface, possibly covered with toweling where people could powder, oil, or massage each other and then, perhaps, make love. The idea of being able to make love without having to dry oneself for bed is appealing. That's a concept different from having a bath in the bedroom. It's having a variety of bed—a tumbling place—in the bathroom. After all, if you spend thousands of dollars on tiles and plumbing in even the simplest home, why not contrive a bit of space for fun and luxury?

The idea of the bath in the bedroom also invites sensual thoughts: a warm bath by firelight on a cold winter's night, or a cool, fragrant tubbing followed by love between fresh summer sheets, seem to be ideas that could improve the quality of life in a smaller home as well as a larger one.

I've read that on the average, houses are becoming smaller, but I hope that will not stop bathrooms from growing larger, more important, more dignified. Perhaps the worst era in bathroom history was the '50s, when everyone seemed to be trying to turn the john into a bad joke, often dirty.

I think people were beginning to try to express a sexual or sensual consciousness, but were ashamed to do it openly. Jokes often express what we are afraid or ashamed to say straight out. The "joke bathroom" of the '50s was one of the first recognitions, I suspect, that the bathroom was not necessarily a chamber that would destroy us unless we sterilized it with Lysol and tiled it white. Perhaps it could be most likened to that embarrassed sexual awakening when boys pummel and pour water on girls, or vice versa, and everyone considers it mysteriously dangerous fun.

Today, I am often asked if men and women are looking for more romance in bed and bath. Recently I've seen a great deal of commercial success accruing to the people in the "cottage print" industry, and to those who design rather Victorian, lacy fashions. As for *(Continued on next page)*

Left: Satiny black Italian tiles make a surreptitiously flattering background for the skin in a bath by Eric Howard Design at the 1981 Kips Bay Boys' Club Decorator Show House.

the public, I can only speak for the intimate lives of the people I treat. Perhaps the most common complaint concerns male failure—if not to behave romantically—at least to be physically loving and gentle. Have I seen a trend toward more feminine decorating? If so, it may be that women are trying more openly to arouse gentle, caring feelings in their mates. If they create perishable environments, then men must be careful and gentle in order to avoid destroying the delicate flowers, the gauze, and the lace. It's a message to men as often as it is an expression of self, I would venture. Women may not be fragile creatures, but at the end of a long day, we often want to be treated as though we were at least very precious. Men want that, too.

That's what makes the psychology of home design so fascinating and complex. Shall we try to express ourselves, or the function of the room as we see it? Should we try to send a message? Or should we "decorate" the place as a period piece? Is the gadget-oriented, electronic bathroom an expression of our times, or of the owner's love of toys? Does he or she think we live in a splendidly mechanized world, or are we merely being shown the playroom or someone who likes to tinker? Does "back to nature" express ecological discontent by making a statement about old and better times, or are the dwellers simply homesick for their birthplace in the country? Above all, what relationship does all this have to art?

A great many people would enjoy a bigger room in which one could not only bathe but also make love without having to change rooms... a tub for two, a whirlpool bath, a matted surface where people could powder, oil, or massage each other

Is art today the canvas that we place upon the wall, or the wall itself? At a department store recently, I saw a milky, neon-lit, life-sized replica of a bathroom, with an illuminated glass bathrobe hanging "naturally" on the wall. This "room" sold for many thousands of dollars as "art." Is art a real room, its replica, or the nonfunctional ornaments placed in it and on it? The boundaries today are so fluid that we have no recourse but to the same gut feeling that helps us distinguish what pornography is, or to know when we are in love. I imagine that a bathroom could be fashioned into a work of art. Yet I have seen the houses of people who could afford the luxury, and I have not yet seen art created from the marble walls, the mirrors, and the gold fixtures. Nor has anyone I know transfused a bathroom with sufficient meaning or simplicity for me personally to call it art. It's certainly a challenge, though.

I'd suspect that as many really important thoughts and ideas come out of the bathroom as from any other room in a person's home. We're free to ruminate there, to have free-floating thoughts that may turn to philosophy. The bathroom, for example, is probably the only place where it is not considered narcissistic to stare into the mirror and contemplate oneself for a long time. Men do it when they're shaving. Women do it when they are making up and removing makeup. In the bathroom mirror, we come to terms with our mortality every day. We accept gradual aging or decide not to accept it. We evaluate our characters in the new frown-line, crow's foot, [illegible] Is it worry that changes us, lack of sleep, or merely [illegible]? We ask other important questions: Are we satisfied with [illegible] husbands or lovers continue to adore us as we [illegible] ourselves somehow? Would we be older, [illegible] with a beard, a mous[illegible] Beyond appearances, we may ponder our [illegible] as we pay attention to our body surfaces. How [illegible] loving and functional do

(continued on page 169)



William P. Steele





THE RESPONSIVE BATHROOM

It's all here—a personal retreat that's spa, gym, dressing room—and a bit of bed—in one. The sybaritic setting by Eric Bernard includes a whirling electric closet, *above,* that parades your wardrobe past smoked glass doors, and a deep whirlpool/steam bath with a projector above to cast images on the water as you bathe. Lighting is preprogrammed to come on as you enter the room. The "brains" of the operation: a keyboard computer console, *inset left,* recessed into the dressing table-command center with video monitor that flashes your daily schedule, beauty inventory, stock-market reports, and the like at a touch. More electronic magic: a digital remote control panel on the wall to direct the room's sound system, control the lights at six different settings, and monitor the steam being pumped into the tub enclosure and the churning of the whirlpool. Reflected in the mirror, an undulating contour chaise, subtly backlit. The chaise adjusts, caterpillar-like, to any position, for after-bath lounging or a quick catnap before a night on the town. The hidden footlights, tiny pinspots to highlight the step that runs from closet to tub. Opposite the tub, an exercise machine stands at the ready to make keeping fit a regular part of your daily beauty routine. Wash basin and toilet are in an entirely separate space. Details, see Shopping Information. ■ *By Mary Seehafer. Editor: Jacqueline Gonnet*

Feel-Great Decorating

A LOVE AFFAIR WITH FLOWERS

"No matter where I go, I like to feel I'm living in a garden. In Las Vegas, that means bringing the flowers indoors"

When the owner of this Las Vegas house moved from the East to marry, she had to find a new way to express her passion for blooming greenery. "I love to garden," she explains, "and I missed the lush, ripe atmosphere of New York in the spring. The weather's so hot and dry here, it's hard to have an outdoor garden. So I decided to do my country garden look indoors, in my decorating." Now she's surrounded with all the things she loves—lots of flowers, photographs, country furniture mixed with more sumptuous pieces, and the porcelains she's collected for years. How long did it take to decorate? "No time at all! I went on a mad week-long shopping spree with my designers, Phyllis Rowen and Robert Mentzer of Los Angeles, and found everything I wanted." Big open rooms with plenty of light are a perfect background for the welcoming country feeling. A simple structural change made the house their own: The staircase's wrought-iron railing was replaced with a proper oak balustrade, to give more grace to its curving shape. The charm of the house is its mix of old and new—like Monet and Dufy paintings in the same room. [illegible] in terra-cotta tubs.

[illegible] room's soft pink ceiling and a [illegible] Russian [illegible] a sparkling welcome



David Glo





A LOVE AFFAIR WITH FLOWERS

"My favorite colors are alive, happy colors. I dress in them, and I dress my house in them. The result: a house that puts its arms around you, makes love to you, welcomes you into every room"



David Glomb

Everywhere, personal collections give the house its air of warmth and welcome. In the living room, a French pine armoire—the first piece bought for the house—shows off special porcelains, vermeil, and carved ivory, lit by two small lamps at night. For dimension and soft color, the inside of the armoire is lined with a mottled paper.

The dining room is a color surprise—pink-and-white silk taffeta walls that are "dressed" enough to mix with crystal and china, country enough to be happy with the old pine sideboard and table. Chairs are new but look old. They were found in an unfinished-furniture shop and pickled for an antique effect.

Opposite page: *In living room, sophistication, country style: armoire and wing chair on the bare terra-cotta floor.*
Above: *In the dining room, rock crystal sconces cast a gracious light on a watercolor by Gary Bukovnik. On the table, whimsical porcelains, mother-of-pearl bread plates.*

A LIBRARY AFFAIR WITH FLOWERS

"Showing people what you love and what makes you happy tells them who you are. All the houses I like to linger in seem to be decorated this way"



Sometimes one special piece of furniture is all it takes to make a room spectacular. In the library, it's the sofa—actually an 18th-century French bed. Tossed with pillows, the bed becomes a centerpiece for the room, surrounded by new oak bookshelves on every wall. "This is the one room in the house where a darker, quieter mood prevails," says the owner. "I wanted it to work not only as my husband's office at home, but also as a place to meet with friends for drinks and after-dinner conversation." Soft colors, soft touches are what make it so inviting—"men gravitate here." For warmth, walls behind the bookshelves are painted dusky orange, and the carpeting layered with a Pakistani Bukhara rug in the same muted tones.

In the bedroom, a lighter look prevails. Feminine touches [illegible] romance and glamour. The silk-draped bed sets the [illegible] "It's a vision I've had for years, finally realized." [illegible] lampshades, dotted swiss curtains, and a sprigged [illegible] the luxurious accompaniments. Tables be[illegible] for treasured family photographs and [illegible] of the bed, an 18th-century Regency [illegible]

Editor: Joyce MacRae

Above: *The library's antiques give the room an instant history. On top of the old French desk, an antique brass bookstand. The bedroom, right, takes luxury one step farther, with tiny sachet pillows on every table, dozens of ruffled eyelet pillows on the bed. The walls look painted, but are actually wallpapered with a white-on-white butterfly print. French doors lead to the garden and pool.*

David Glomb







Feel-Great Decorating

CELEBRATING THE SUN

"Our house is our oasis—all around us are sky, water, gardenias, night-blooming jasmine, tall swaying palm trees"

They tore down walls in the myriad tiny rooms of their Berkshires farmhouse and created space enough for a hoedown. They chose an apartment in New York City that was once the grand ballroom of a stately town house. Wherever Brian and Marissa Stone live—and their adventurous spirits have taken them from California to Switzerland—they demand plenty of open air. In Palm Beach, where they moved for the winter with their daughter, Sabrina, and niece, Mari, Mr. and Mrs. Stone found a "more than special" house in a setting that could pass for paradise.

The Stones' two-story Spanish-style house in Palm Beach was built in 1923 by eminent Florida architect Wyeth Johnson. Over the years its elegance had survived many a peculiarity of successive owners. The Stones, however, were not daunted by its problems—most of them superficial, like the china-blue interior walls, which Marissa recalls were "perfect for eating off of, but not living with." Once they had stripped and repainted the walls in softer earth tones and whites, their job was half done.

Brian and Marissa's decorating philosophy is simple: "We are always

A bright invitation: oversized wicker couches with large, plump pillows, sunshine filtering through cheerful latticework; a ready-to-go fire under the formal Spanish mantel; and a bowl of crisp yellow apples—all say make yourself at home.



"When a colleague telephoned me in New York a little while ago from his poolside to gush about the weather, I thought, 'That's what I should be doing!'"

looking for a sense of openness and light," says Marissa, an actress. "I like a house to have nothing that stops me—there are too many things that stop us in life." Expanses of white, from walls to fabrics to lamps, help add the illusion of more space to already large rooms; plenty of windows and 11-foot ceilings allow for cozy arrangements without a sense of clutter. The generous feeling is enhanced even further by the furniture—nearly all of it large-scale, with room to luxuriate in. "Little



furniture is just like a little space," says Marissa. "It can make you feel meager."

If the Stones had their way, they would bring the great outdoors inside for a permanent visit. In Palm Beach, they have the best of both worlds. Inside, the simplicity and serenity of nature is echoed in their use of natural wicker and woods; large, lush, and abundant plants—as they can only grow in Florida; delicate floral accents; and well-placed

Hello Florida sunshine! A canopied open-air dining area; nylon chaises for sunning, reading. The Stones' patio is a hop, skip, and dive from the pool beyond the hedge.

"Little dark rooms and too many walls stop my thought processes. If we could have everything in one room—that would be best"



bursts of color. The Mexican-tile floors are earth-colored and smooth under bare feet. Even the forest ventures in, as pine tree trunks become a living-room end table and a massive fourposter bed, Marissa's special love: "You really can imagine you're sleeping under the trees."

The Florida winter weather coaxes the Stones outdoors much of the time, obviously a joy to them. "It's very different from living in the city," says Brian, president of Emerald City Records. "There we're always either indoors or on our way somewhere." The patio repeats the interior themes—white and natural wicker, a soft, ornate colored canopy to provide shade for open [illegible] hotter part of the day; rich foliage and flowering [illegible] their special talent for embellishing [illegible] task in their element—outside.

Editor: Kaaren Gray

Left: *Sofa has hand-painted silk pillows to complement hand-lacquered screen. Light from plaster-of-Paris chandelier falls on dove-colored velvet chairs.* Right: *The illusion of a canopy bed in a massive pine fourposter; a fruit-bearing kumquat tree; wicker trunk hides business papers. See Shopping Information.*



Feliciano



LOVELY TO LOOK AT, LOVELY TO TOUCH
WHY TODAY'S CRAFTS ARE BETTER THAN EVER



Primrose-painted earthenware câchepot that can double as a vase. ***By Lila and Norman Bacon.***

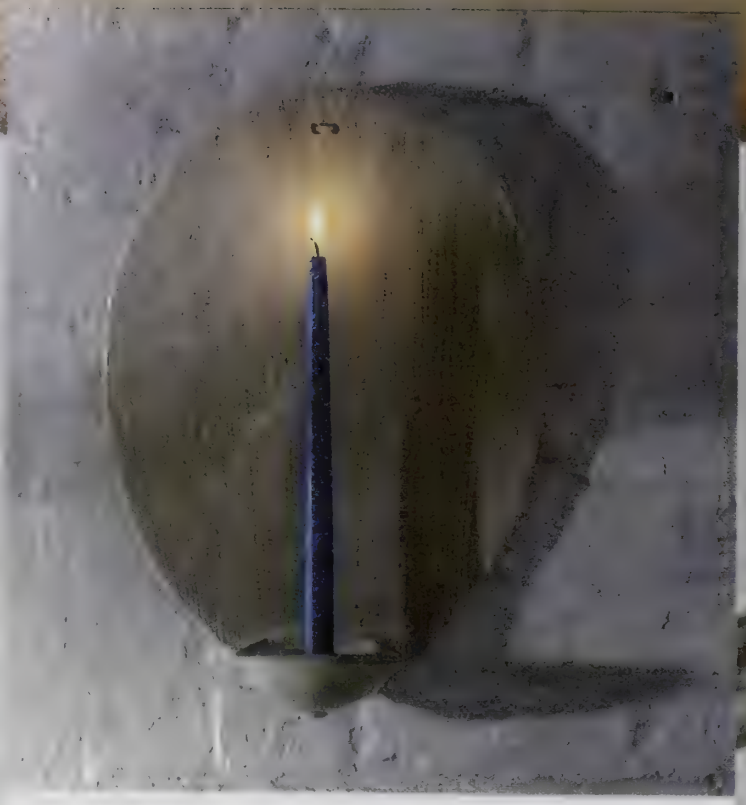
Rough meets smooth: a leafy stoneware basket, glazed inside with a pale lilac porcelain slip. By Terrafirma.



Glass-on-glass vase, with colored glass bits and trailings. By Dale Chilhuly.

There's a new sophistication to American crafts today. And an increasing variety of approach, from rustic to slick, traditional to avant-garde. The result? A growing and enthusiastic audience for individual, handmade things. Here's a sampling of some of the new crafts on the scene, photographed at architect Richard Sygar's loft, except for the last page, where the table was photographed at Drewry Hanes's apartment, the quilt at a collector's. For sources, see Shopping Information. ■ *By Margaret Morse. Editor: Babs Simpson*

Karen Radkai



Handsome with a halo of candlelight: a ceramic sconce brushed in blue. By Martine Vermeulen.

Little landscape in moss, on a bamboo-rimmed tray. By James Kutz.

To hang [illegible] *household things, a wall basket, inspired by a traditional Appalachian craft.*

OVELY TO TOUCH-SURPRISE MATERIALS MAKE CLASSIC SHAPES SENSUOUS



Pale blue hand-blown glass bowl in a classic Oriental shape. By William Dexter.

Handwoven of wild grape and jasmine vines, it has a ruffle of dried philodendron sheathes in front. By Anita Bowman.



Pueblo Indian basket design traditionally executed in black-and-white glass by Leonard DiNardo: It's as splendid empty as it is flower-fille

Table art: Handcarved mahogany dogs lift up the glass top, by Judy McKie. On it, a vase by Ron Dier, a bowl by Curtis Mitchell



Ancient Egyptian lotus and wave motifs lend a new look to an outline-quilted batik coverlet. By Julie S. Haas.



Alexander Liberma

LE CORBUSIER
THIS CENTURY'S GREATEST ARCHITECT REVEALED

BY MARTIN FILLER

[illegible] SURFACE, LE CORBUSIER TYPIFIED THE MODERN ARCHITECT AS THE PRECISE [illegible] CREATOR [illegible] BUT HIS NEWLY PUBLISHED SKETCHBOOKS, FILLED WITH IMAGES OF ANIMAL [illegible] INTENSITY [illegible] REVEAL QUITE ANOTHER SIDE OF THIS INTRIGUINGLY ENIGMATIC FIGURE



Fondation Le Corbusier

Left: **Le Corbusier in his Paris studio in 1954 with two of his own works: a carved wooden sculpture, and behind him, a large oil painting.** ***Below:*** **His monogram from his sketchbooks, which also include his self-portrait,** ***above,*** **with the legendary Josephine Baker, whom he met on a cruise to South America in 1929. Sexually fascinated by the American-born musical comedy star, he drew this souvenir on a ship's announcement, depicting her as aloof, himself as entranced, and set against the suggestive shape of Sugarloaf Mountain in Rio de Janeiro.**

On a brilliant Friday in August 1965, a man named Charles-Edouard Jeanneret went for a swim in the Mediterranean near the town of Roquebrune on the French Riviera. He never came back alive. A few yards offshore, the 77-year-old vacationer (who was unusually active for his age) suffered a heart attack and drowned. Within hours the news flashed around the world: The architect who called himself Le Corbusier was dead. Was it a case of double identity? In many ways, yes—for Le Corbusier was as celebrated as Monsieur Jeanneret was obscure, even though they were one and the same man. The years since that day have only confirmed what many then immediately felt: Le Corbusier was without doubt the most important architect of our century. No single person was more responsible, both directly and through his influence on others, for the spread and acceptance of modern architecture. From Cambridge, Massachusetts, to Chandigarh, India, and from Moscow to Marseilles, Le Corbusier's buildings set the standard for contemporary building design for almost 50 years.

Le Corbusier saw himself, correctly, as the Picasso of Architecture, for he had the same revolutionary, before-and-after effect on his art form as Picasso had on his. Despite their indisputable, central importance, both Le Corbusier and Picasso have been difficult figures to define except in terms of themselves. A balanced assessment is only now becoming possible after their colossal contributions have receded into somewhat more humanly manageable proportions. For so long had Picasso dominated art and Le Corbusier architecture that we thought we knew all there was to be known about them and their work. In reality, we understood much less than we realized. And especially of the man behind Le Corbusier's carefully controlled public image, we knew almost nothing. At last the pieces of a portrait are beginning to come together as scholars delve into *(Continued on next page)*

FOR LE CORBUSIER [illegible] THE ARTS WERE PART OF AN INSEPARABLE WHOLE. "THERE IS NO SUCH THING AS A 'PURE' SCULPTOR, A 'PURE' PAINTER, OR A 'PURE' ARCHITECT," HE ONCE SAID, AND HE MOVED WITH A STRONG SURREALITY BACK AND FORTH AMONG THOSE THREE ARTISTIC ROLES THROUGHOUT HIS LONG CAREER

the mystery that baffled even Le Corbusier's closest friends, one of whom wrote a book revealingly entitled *Who is Le Corbusier?*. He never found out.

Photographs of Le Corbusier himself tell us both everything and nothing. For all of his adult life he cultivated as anonymous an outward appearance as possible, adopting a uniform of dark suit, white shirt, dark tie and hat that gave him a look almost identical with that of the bowler-hatted Bourgeois Everyman seen over and over again in the paintings of René Magritte. Le Corbusier's trademark black-framed eyeglasses protected him from being seen as much as they allowed him to see: Their large, round lenses masked his eyes with a cold, impassive stare. (Interestingly, those same glasses have since been adopted by a number of other important architects, including Philip Johnson, I.M. Pei, and Paul Rudolph.) We know something of Le Corbusier's likes and dislikes. He loved to travel, adored fast, expensive cars, and enjoyed costume parties, boxing, country fairs, and recreational sex. Quite a misogynist, he tolerated women only in their place (which for him was pretty much limited to the bedroom and the kitchen), and he absolutely loathed children. ("Children are the curse of society," he once said. "They make noise, they are messy, they should be abolished.")

He was born in the watchmaking center of Switzerland, and he never lost his passion for tidiness and order. But part of him always responded to the rough and the primitive, and this duality of temperament is one of the keys to understanding his work. Le Corbusier was influenced by theorists who believed that a new architectural order would emerge as a result of new building materials and methods. Just before World War I he invented his famous Dom–Ino system, in which continuous concrete floor slabs could be suspended, like giant dominoes, within the framework of a building. It was an innovation that gave architects unprecedented freedom in developing interior spaces and exterior volumes. The buildings Le Corbusier designed using that new construction technique resembled large Cubist sculptures: Pristine white houses free of applied ornament, they became the



Fondation Le Corbusier



"I am only known as an architect, and no one wants to recognize me as a painter," Le Corbusier once complained. He often used painting and sculpture to work out his basic architectural ideas, sometimes in a highly abstract manner, as in this sketch for a painting of a bull, *above*. His unexecuted Monument to the Open Hand, here in a pair of sketchbook drawings, *left*, was a central, recurrent theme in his late work.

very definition of modern architecture. After World War II, Le Corbusier's architecture underwent a dramatic change. The raw, primitively modeled concrete forms of those late works were light-years away from his coolly-composed stucco houses of the 1920s, but they were alike in their strong sculptural feeling, no matter how different their surface characteristics might be.



Ezra Stoller © ESTO

Above: One of Le Corbusier's purest sculptural compositions: the roof of the Unité d'Habitation apartment block in Marseilles, built from 1947-52.

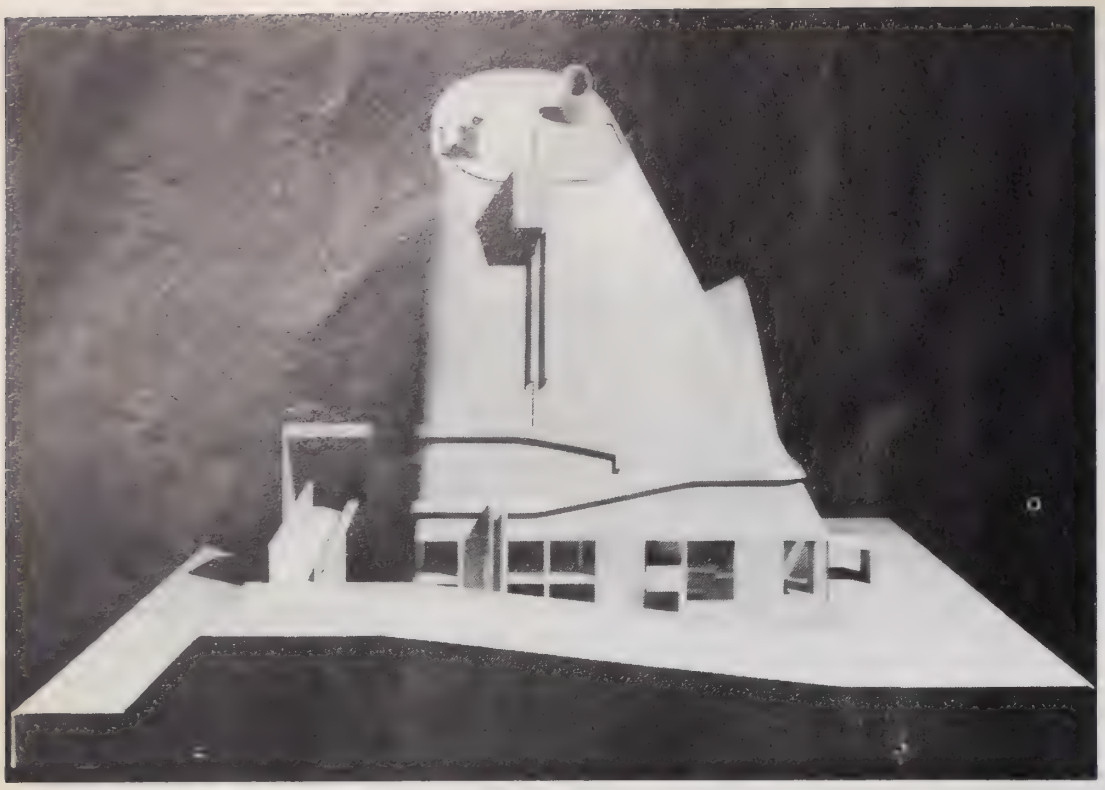
Le Corbusier's early houses epitomize his famous pronouncement that "a house is a machine for living in." Le Corbusier was entranced by modern technology (he once favorably compared the Parthenon with an automobile) and his famous houses of the 1920s share a strong, machinelike imagery. But even after he abandoned his machine aesthetic in the 1940s, he continued to think of the organization of interior spaces in much the same way. "In an orderly house," Le Corbusier asserted, "The back stairs do not go through the living room, no matter how pretty 'the maid from Brittany' might be," a strong declaration of architectural principle from a man with a keen eye for servant girls. He maintained a lifelong interest in multiunit housing, the building type that was the central focus of the Modern Movement in architecture. Le Corbusier's most influential housing scheme was his Unité d'Habitation apartment block in Marseilles, built right after World War II. This ship-like high-rise structure was condemned even before it was completed: French officials claimed its huge scale would foster insanity among its occupants. It did no such thing. In reality it contained 23 different apartment configurations, giving its 1,600 inhabitants a wide range of suitably individualized layouts. Originally designed for working-class families, it has since attracted a middle-class tenancy that seems to better appreciate what Le Corbusier intended it to be: A setting for high-density living that balances the best aspects of both privacy and community.

The Unité d'Habitation in some respects recalls Le Corbusier's earlier and likewise controversial urban redevelopment schemes of the 1920s, including his astonishing proposal for a Contemporary City for Three Million Inhabitants. That plan called for no less than the leveling of all of Paris from the Seine to Montmartre, with only a few selected monuments (such as the Arc de Triomphe and the Louvre) to be spared for sentimental reasons. The old city would be supplanted by row upon row of 60-story apartment blocks and office towers, widely spaced within vast parks (90 percent of the new "Radiant City" would be devoted to green space), connected by a network of wide boulevards and super- *(Continued on next page)*



Fondation Le Corbusier

Above: Constantly intrigued by the human form in motion, Le Corbusier sketched this vigorous pair of statuesque women on a beach while on holiday on the French Riviera in August 1932.



Jose Oubrerie

Left: Le Corbusier's last building, the Church of Saint-Pierre is now under construction in the small industrial city of Firminy in the Auvergne region of France. Shown here as a model, the project was begun in 1961, but the cornerstone was not laid until 1970, five years after the architect's death. The building, now about two-thirds finished, has been supervised by Eugène Claudius-Petit, Le Corbusier's friend and a former mayor of Firminy, and José Oubrerie, Le Corbusier's assistant.

highways. It was, to be sure, a megalomaniac vision, as alienating as most of Le Corbusier's other housing schemes were humane. It brought him a lifetime's worth of critical hostility, and the seemingly indelible image it created has biased evaluation of his other work as has no other project he ever did.

Le Corbusier had actually started out wanting to be a painter, and when his architectural career began to gather steam, his friend, the painter Amédée Ozenfant, urged him not to abandon his former interest. It was good advice. (Ozenfant also suggested Jeanneret's pseudonym, taken from an ancestral name in the architect's family, Lecorbésier.) From that time on, Le Corbusier used painting and sculpture as a basic part of his architectural design process and saw all three media as elements of one inseparable whole. His earliest paintings, from about 1918 to 1930, are his best: Still lifes of common household objects, they hold their own rather favorably when compared with the contemporary work of such painters as Fernand Léger. Much of his later art was considerably less successful, to say the least, and as he got older Le Corbusier chafed at the lack of recognition his art received. Not content with being the Picasso of Architecture, he wanted to be the Picasso of Painting as well.

The interrelationship of Le Corbusier's architecture and art has now been put into new perspective by the publication of a selection of his sketchbooks, preserved at the Fondation Le Corbusier in Paris, but now too fragile even to be examined by scholars. This monumental publishing project—carried out by the Architectural History Foundation and MIT Press—allows a first-hand glimpse over the architect's shoulder. These volumes (there will be four in all) of his drawings, sketches for paintings, and notes have the same

(Continued on page 169)

Below: Perhaps Le Corbusier's most famous work is his pilgrimage chapel, Notre-Dame du Haut at Ronchamp, France, built from 1951-55. The striking shape of the roof was inspired by a crab shell which Le Corbusier found on a Long Island beach.



Ezra Stoller © ESTO

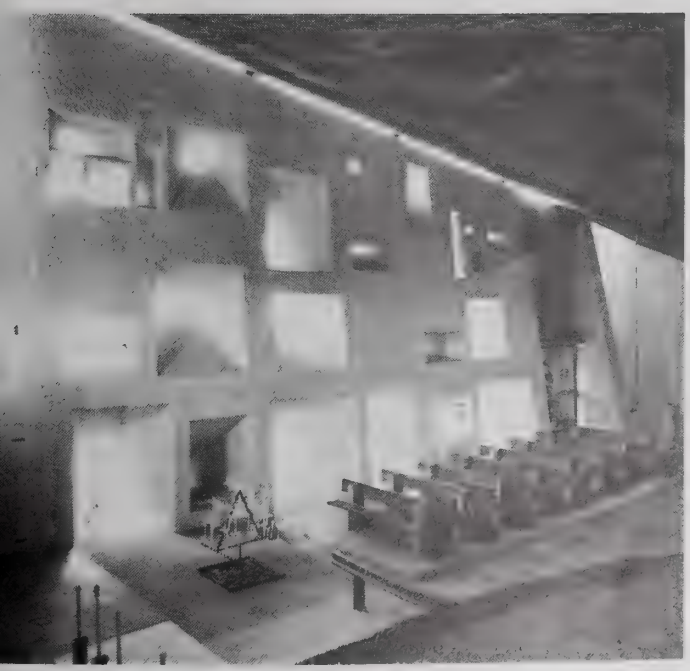
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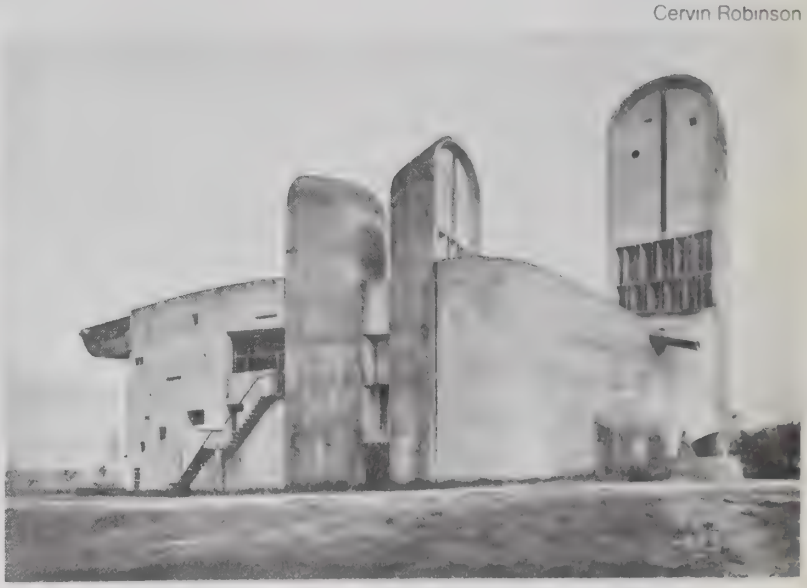


Fondation Le Corbusier

Above: **"You are fat and I like my women fat," Le Corbusier told a journalist whom he tried unsuccessfully to seduce. His sketchbooks are filled with drawings of voluptuous female nudes.**

Cervin Robinson





The powerfully modeled exterior, *above*, and the expressively lit interior, *left*, of the chapel at Ronchamp confirm one critic's description of it as "a painted sculpture on the scale of a building."



Passionflower, an arbor sc
hangs its tropical flowers

Emerick Bronson

THERE'S STILL NOTHING MORE ROMANTIC THAN VINES

It's easy to fall in love with vines at first sight—and they are flirts of the first order. Tender shoots circle around, make an encounter, stretch out a hand, cling.

Wisteria is the queen of flowering vines, hanging amethyst, ivory, or pale pink chandeliers. Beautiful, powerful, wisteria is a bit imperious, needing sun, strong support, summer and winter pruning. Twine the trunk right to left for most common Japanese (W. floribunda), left to right for Chinese (W. senensis). Myth to the contrary, wisteria will become a porch-squeezing python only if neglected for years. Less powerful flowering vines for arbors and trellises are coral vine, actinidia, and scarlet runner bean.

Fragrant Japanese wisteria drapes gracefully over trellises surrounding a pergola at Old Westbury Gardens on Long Island, left. Eye-catching woodwork, painted a green-blue, flatters lavender clusters. Sprawling wisteria limbs, on rustproof wires, wind their way across the top of an arbor at Huntington Botanical Gardens in San Marino, Calif., right. Silhouetted against the sky, wispy foliage and twining branches make a free-form pattern on their own.



Allamanda, a trellis climber, blooms year-round in the far South.

Five-leaf akebia, a hardy pole twiner, circles a sturdy grape trunk on an arbor.

FOR A QUICK, BEWITCHING COVER-UP—VINES

Vines can create leafy roofs overhead, curtains at the sides of porches or city balconies, even textured carpets when used as groundcovers. They will hang out banners of flowers in spring, summer, or fall, then make tapestries of stem patterns on walls all winter, lifting eyes and spirits.

In the Deep South, vines delight in the moist, frost-free climate year-round. In zones 9 and 10 (parts of Florida, Texas, California, and Hawaii), many vines grow well outdoors that the rest of us must grow in what used to be called Florida rooms.

Vines that must be grown as annuals in the North are perennial in the South. For example, black-eyed-Susan vine can, like morning-glory, moon vine, and other common annuals, be grown from seed indoors or out.

For brick, stone, cement, or stucco walls, choose vines that cling with aerial rootlets and sticky disks—the ivies, trumpet creeper, or climbing hydrangea. Right: *Bougainvillea blankets the whole façade of a stone house in Majorca, Spain. The terrace garden, designed by Russell Page for Don Bartolomé March, overlooks a landscape with 17 varieties of bougainvillea. Hooked thorns grasp horizontal wires along the wall of the house, lifting brilliant papery bracts with tiny inner flowers toward the sky. Fast-starting in sunny, well-drained spots, bougainvillea shows most intense color where soil is dry. In the North, grown indoors in strong sun, it can be trained to grow even as a standard. Let it dry between waterings, prune in winter, if necessary, by cutting off suckers.*





et creeper, a self-clinger, for city hore, tree trunks or fences.

Paul F Frese

Vines comfort, hide mistakes, clothe the plainest wall or post with charm—yet take so little root space that they can be grown in containers in small yards, on city streets and terraces. Quick growing and versatile, vines can meet almost any garden need, if you just meet a few of theirs.

Vines are not a family of plants. What they have in common is vigor and upward mobility. They *want* to climb to the top. Some vines need a wire mesh or harp of strings or merely something to lean on. Some are self-supporting.

For shingled or clapboard walls, vines on supports are best. Supports can be as simple as nails or eye-hooks for rust-proof wires or nylon cord. Wire mesh or wood trellises should be set away from walls, hinged to be tilted for house painting.

Virtually pest-free, vines give more than they demand. Most like sun, tolerate shade. Most like ordinary soil. But soil near foundations is usually poor, and in cities rather acid, so stir and enrich it for a good start. Use a low-nitrogen fertilizer for flowering vines and a good mulch to keep roots cool and vigorous.

As space and privacy become rare in cities and suburbs, vertical gardening is essential. Choose intelligently, prune now and again (a little restraint is necessary in any relationship), and have a fling! More in Plants Around the House and on The Garden page. ■ *By Margaret McQuade and Marybeth Weston*

Silver-lace vine trails from a balcony, right, at George Taloumis's house in Massachusetts. Tied to the front of a trel-



Clematis 'Ernest Markham': leaf stems cling, splashy sepals hide dainty foliage.

Popular in Europe, clematis can be counted on for its spring, summer, or autumn bloom in the United States. The range of shapes, sizes, and colors is enormous—more than 100 species and hybrids—and most are cold-hardy. Above: Clematis 'montana' mingles its stems with those of a climbing rose at Sissinghurst, V. Sackville-West's garden in England. Given support while its brittle stems are learning to cling to themselves, lime-loving clematis will dance over fences, trellises, shrubs, other vines.

George Taloumis

Anne Helmann

TO SOFTEN HARD EDGES— VINES

Purple-blues of a Clematis macropetala tumble to touch blues of forget-me-nots, above, near hornbeam hedge. A weathered terra-cotta urn keeps shade-loving clematis roots cool, while lifting its light-hungry leaves to the sun. Whether city or country grown, keep the root run cool by covering with a mulch. small shrub, or flat stones. Protect foliage and flowers from strong winds. Cutting slender stems back after flowering ensures desired lushness.

Charles Marden Fitch

Black-eyed-Susan vine, annual in the north, a trailer for pots and baskets.

natis, a thin nt until frost.



New Yorkers Emily and Anthony Bua-Salconi share their second house, below, with their son and daughter, share the property with their friends, the Spooners.

Summer House Solution

Sharing [illegible] and, sharing the pleasure



Susan and John Spooner of Boston, weekend and summer neighbors of the Pantaleonis, live with two sons and a daughter in their bayside house, below.



The location: A piece of prime bayside land in a thriving Victorian summer enclave on the New England coast.

The characters: Two best friends, a New Yorker and a Bostonian, who met at Harvard in the late 1950s and who had, with their wives and children, developed deep connections with the summer community but who lacked houses of their own.

The plot: To share the expenses of land acquisition, development and maintenance and to share a neighborly weekend and summer life by building a complementary pair of houses on one site.

The plot complications: Some of the hurdles to be surmounted were getting a demolition permit from the town and the blessing of the local century-old [illegible] in order to tear down an unattractive and unreclaimable turn-of-the-century house that was an energy sieve; winning zoning-board approval for two new buildings on the acre-and-a-half parcel; developing the engineering to lead away underground spring water that seeped into the excavations; ignoring well-meaning advisers who predicted that living so closely would ruin the friendship.

The denouement: A party for all the residents in the enclave—some 200 strong—during the first (1980) summer, with live music, dancing on the biggest deck, food and drink, and all doors open for inspection, an offer most visitors accepted. And the Boston Spooners and the New York Pantaleonis seem to be living happily ever after.

On the next page, they tell us how they do it.

Near right: *From the upper-level dining deck of the Spooners, the Pantaleoni house is seen. Both houses are clad in cedar shingles.* Far right: *Beyond the Pantaleoni master bedroom is their house-wide deck; in the distance, their neighbors' house.*

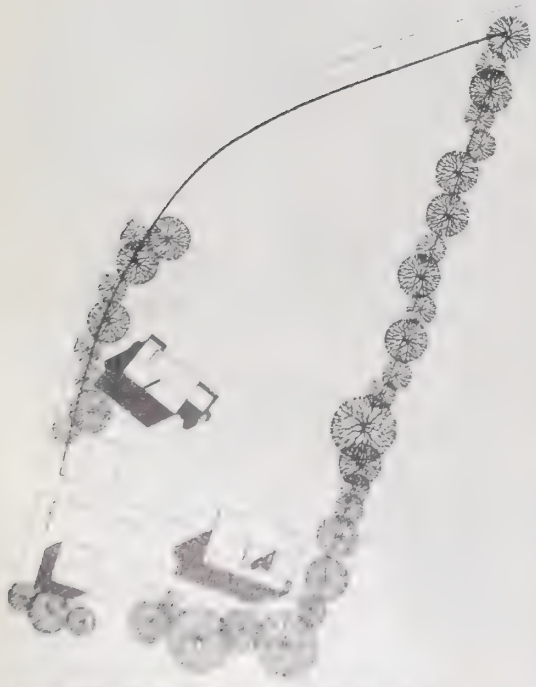




When they are close friends, two couples who share a property and a leisure life are scrutinized more closely than extended families or random neighbors would be. Outsiders wonder: Is there a strain on the friendship? What are the rules they live by?

A friend of the Spooners and Pantaleonis who is a frequent visitor to their New England summer community smiles at the questions. "These are very special people—four grownups who are not competitive or envious," she explains. "They don't need fences to be good neighbors because they have an inner sense of when to come together and when to stay apart. They have tremendous respect for each other's privacy."

Architects Crissman & Solomon, who designed both houses, built privacy into them. Zoning requirements dictated the distance of the buildings from the edges of the lot, and so they stand fairly close together—the children can shout from one to the other. But because both couples asked to face the bay, privacy was easy. The major rooms and windows in each look toward the water, not toward the companion house, and not toward the arrival point of visitors. Jim Crissman was pleased with the programs the two sets of clients drew up at his request. The apartment-dwelling Pantaleonis wanted instant access to the outdoors from the living spaces and master bedroom, so these were to be on the lower floor. The Spooners, who live in a conventional house during the week, wanted the excitement of a living area on the upper floor. This critical difference allowed the architects to create a unique look for each house while using identical building materials and basically rectangular floor plans.



Above: *On the site (aerial at lower left, a garage from the original house which both families share; at right, the Pantaleoni house; at upper left, the Spooner house. For floor plans, please see Building Facts*

Susan Spooner, when asked about the families' rules and regulations, could only think of one: no television. Her 14-year-old son Nicholas approves of the ban, saying that "it gives us a reason to be playful." Play can include swimming, sailing, tennis, golf, biking, and all the amusements an assorted group of five very compatible young people between 11 and 17 can devise. Generous guest space in both houses, including some bunk and trundle beds, means that the children can add their city friends to the mix.

After almost two years, certain living pat have emerged. On spring and fall weekend eryone present in the two houses usually ge gether for Saturday-night supper. Some c children think this is the high spot of the end. The host house is decided by happenst Emily Pantaleoni explains that "whoever i volunteers to start the cooking, and that mines where we meet." During the summer, there is less togetherness because the enclave becomes "intensely social," says Mrs. Pantaleoni "—as much as you want it to be." The couples often find themselves at the same party, and just as often they do not. During the winter, the Spooners ski and the Pantaleonis are sole occupants. Stockbroker-novelist John Spooner has a special schedule of his own. He likes to do business between October and May and write the rest of the time. His second house—an hour from town—is the writing place he prefers, so he is often here alone during the week.



Each couple owns its house and half th (they tossed a coin to choose which hal pays taxes and utility bills separately, bu scaping and grounds maintenance are sh Tony Pantaleoni, a lawyer, saw no need f tractual restrictions regarding future sale any other aspect of ownership. "We settle handshake," he says. ■ *By Elaine Greene*



Joyce David

Summer House Solution

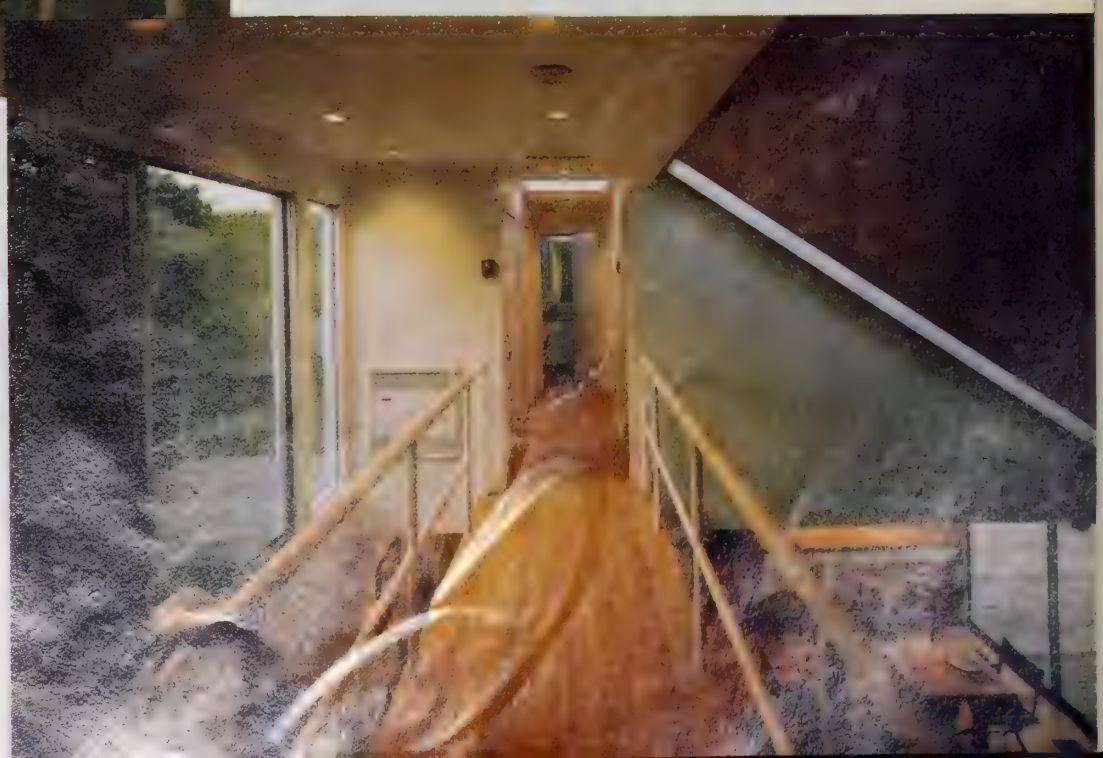
Two families and two generations that love to be together and know when to stay apart are exemplars of creative neighborliness



Both families wanted high-reaching living-dining rooms, but they wanted them in different places. The Spooners gather in views, light, and air on the upper level, above. In both houses, 10-foot stock-size sliding glass doors are used as windows as well as doors.



Left: *A springtime lunch is shared at the Spooners' house. From left to right are Tony and Emily Pantaleoni, Nicholas and Amanda Spooner, their parents John and Susan, and Tea Pantaleoni with the Spooner cocker spaniel, Bojangles, on her lap. Absent are the elder sons of each family, away at school.*



The living-dining room of the Pantaleonis is a soaring space rising to skylights. It lies between two-story wings that are bridged, right, by a pipe-railed walk, a nautical detail typical of both houses. Opposite below: *Amanda Spooner doing gymnastics on her neighbors' stairs.*

Steve Rosenthal



Rooms with Vroomm

Customized redo for a couple with a passion for cars

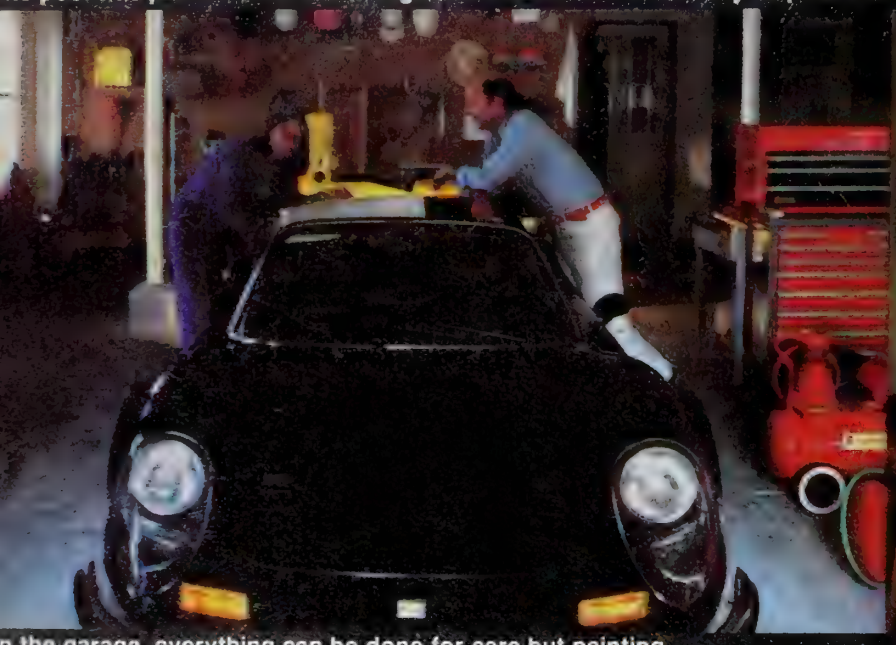


oused in the meticulously kept garage is part of the couple's exotic street and racing car collection, and a complete machine shop

"Nothing compares with the mindless pleasure of tinkering with cars," says Ken Walker, president of Walker/Group, a firm working in architecture, interior and industrial design, store planning, and graphics. The weekend house he and his wife, Mary, chose was an old building that contained "the best garage on the Eastern seaboard," according to its present owner, who asks, "Where else could I tune up a car while I get a tan through an open window and watch a yacht race?" In addition there are beautiful water views, in three directions, of an eastern Long Island, N.Y., harbor, and a rolling site enriched by fine, mature trees. The structure, architect Ken Walker saw, was *(continued)*

Ken Walker

The pool was placed as far from neighbors and as near to the bay as possible. With pool, beach, bay, and deck, entire days are spent outdo



n the garage, everything can be done for cars but painting



An original bedroom wall stood where watermelon rests on

ere the pool enclosure is seen from the [illegible] the Walkers often have clambake parties. People in and around the pool have a bay



Two tables the owners dine at are in the open living area. Outdoors and in, there are a dozen places for meals

lliott Erwitt

Rooms with Vroomm

a house divided: cars below, people above, comfortably savoring beautiful views

easily convertible to their needs. On the land in the 1890s had tood the renowned Manhanset Hotel seen in the enlarged photograph at the ght in the living room, *above*), later de-troyed by fire. In 1910, the Walkers' ouse was built by a country club to ontain 38 single guest rooms (the taller ving in the living-room photograph at eft). Thirteen years later, private owners heared off the third story, narrowed the ides of the guest wing, and placed the arage on the lower floor with bedrooms bove.

More recently, the building was a chil-ren's adjunct to a family's main house ext door, and at this point the Walkers ought it. One Saturday and Sunday oon after, with the help of drafting oards brought to the site, Ken Walker nd a fellow architect drew all the plans or what was to be his three-bedroom weekend retreat. Workmen came in March, and that May, the couple, having already designed the interiors together, moved in: a speed record, even for a racing driver.

The major structural change was the demolition of one bedroom's partitions to create an adequate dine-in kitchen, while the old Pullman kitchen yielded to a new living-room fireplace and book wall. Two adjoining bathrooms were combined to make one luxurious master bath. Banister rails and antique hardware were stripped of their black paint; some floors were refinished and others carpeted; walls and ceilings were painted. In the garage, Ken Walker increased the electrical service four-fold, brought in air compressors, machine tools, and everything else he needs for his blissful tinkering and for serious racing preparations as well.

Mary Walker's eyes glow when she talks about how the house has turned out. "I feel that this, not my city apartment, is my real home," she says. Among the special delights is harbor watching: "Around eight in the morning we see a parade of sailboats going out to race, and at sunset we watch them return." Because the house stands on land 50 feet above the bay, and because they live upstairs, they feel they have a tree-house perch.

The Walkers "live on local seafood and farm produce," shared with frequent weekend and dinner guests. They use the house from April through October, so they decorated for warm weather only. The unpatterned naturals and whites anchored by sisal in the interflowing living/dining room are cooling, and, equally important, they allow the undistracted eye to move outdoors for the primary visual treat. ■ *By Elaine Greene. Editor: Jacqueline Gonnet*



Vroomm...

Getaway house gets a tune-up

Tom Fleming bought a big piece of wooded land in the potato fields of Suffolk County, Long Island, about 10 years ago and planned a luxurious house with four bedrooms, four fireplaces, and slate floors. The bids were so shockingly high that two years passed before he considered a more modest project. A garage, Fleming finally decided—one resembling a symmetrical old carriage house with living quarters above—could satisfy all his requirements for a year-round getaway place, and would fit into his budget. His architect was Robert F. Liebreich.

Decorated in the easy English country style that very well represents the work of his interior design firm, Irvine & Fleming, the rooms are certainly not lacking in luxury. The living-dining area, *opposite below,* measures 20 by 20 feet, and rises 18 feet at the peak. This much-used room is the scene of the semiannual "tune-up" in which the mood is cleverly changed. Here fitted out for summer, the furniture wears Stewart plaid in winter, while rugs of straw are replaced by rich green wool.

The porch, *left,* is where the owner and his guests—there are two rooms for them—spend much of the time in good weather. Most of the 20 pieces of porch furniture are wicker.

Tom Fleming considers his 1939 MG the household pet, and uses it to go to the beach

A less precious, less delicate model carries him back and forth to New York City

Karen Radkai

Tom Fleming's aim to keep everything in its place is realized in the garage storage of tools and supplies for household maintenance

Rattan and oak, Fleming favorites, appear in several examples. Painting between French doors is by Hester van Heemstra

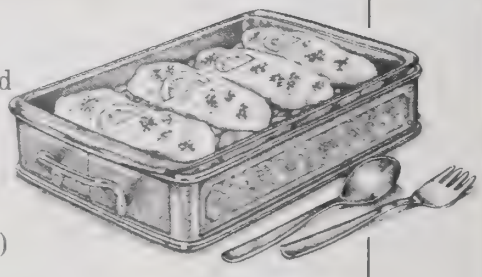
Cornelius

for Corning.



Summertime—and the fish are jumping. Now what do you do when someone you love comes home with the day's catch? Give some to the neighbors, of course. And here's something fantastic to do with the rest. It's a one-dish fish dinner—and the one dish to make it in is a Pyrex® Originals baking dish. Pyrex Originals come in oblong, square and round shapes—each with a beautiful brass-look holder, so you can carry them proudly right to the table. I make this recipe in the oblong shape, and it really is...

A fine kettle of fish!



3 large potatoes, peeled and thinly sliced
½ lb. fresh mushrooms, sliced
1 lb. zucchini, in ⅛" slices
4 large tomatoes, peeled, seeded and sliced
2 green onions, thinly sliced
1½ lbs. fish fillets (haddock, perch, scrod, flounder, sole)
2 T. butter, melted
½ tsp. thyme
½ tsp. basil
½ tsp. oregano
salt and pepper to taste

Generously butter a 2-quart Pyrex Originals oblong baking dish. Arrange potatoes and sprinkle with salt. Cover with foil and bake at 350° for 15 minutes. Place mushrooms, zucchini, tomatoes and green onions over partially cooked potatoes. Place fish fillets over vegetables. Cut a few diagonal slashes in fish. Dribble melted butter over fish and sprinkle with herbs and salt and pepper. Bake 20 minutes more or until fish is browned slightly and flakes easily. Garnish with chopped parsley and lemon slices. Serves 4 to 6.



A juicy item.

Have you found that most juice jugs are either too small, leak, or are made of plastic? Well, here's good news: the Pyrex 2-liter juice jug. It can hold a batch of iced tea as big as your thirst. Or keep a whole can of tomato juice fresh—with no metallic taste. It has an airtight cover. And because it's made of glass, it's easy to keep clean and odor-free. (For a knock-out recipe I call "One-two punch," just drop me a note with your name and address.)

Be sure to Czech out our new glass exhibition.

This summer, there's a spectacular exhibit of Czechoslovakian glass at the Corning Glass Museum. Some of the pieces are historical, dating back to the 13th century. Others are contemporary—including 40 pieces done on a monumental scale that are considered some of the most important work in glass in the world today. The Corning Glass Museum is located in Corning, New York—in the heart of Finger Lakes region—and makes a wonderful family excursion. So please come by and visit us!

At your service, Cornelius

CORNING

CORNING, NY 14831
CORNING GLASS WORKS

MEAL IN MINUTES

MENU FOR 4–6

Crabmeat with lemon and oil
Beefsteak tomatoes
Cucumbers with sour cream and chives
Frozen watermelon slices
Chilled Sancerre

Keep your cool when it's too hot to cook! Toss succulent lump crabmeat with lemon juice and fruity olive oil and serve alongside sliced beefsteak tomatoes and refreshing cucumber–sour cream salad. These easy, no-cook dishes are from Philadelphia cooking-school teacher Julie Dannenbaum's *Fast & Fresh* (Harper & Row, $10.95), a collection of recipes for meals prepared in 60 minutes or less. Mrs. Dannenbaum includes a plan of attack for each menu as well as wine suggestions and helpful tips for organized meal planning. Begin the preparation for this make-ahead summer meal with the watermelon. Cut a ripe melon into 1½-inch-thick slices (1 slice per person) and wrap each in plastic wrap. Place slices flat in the freezer. Turn over after 30 minutes, and keep frozen until ready to serve. It's like sherbet!

■ CRABMEAT WITH LEMON AND OIL

1½ pounds large lump crabmeat (preferably fresh)
4 tablespoons lemon juice
Approximately ½ cup good olive oil
1 tablespoon drained capers (optional)
1 tablespoon finely chopped fresh parsley
Salt, freshly cracked white pepper
4 beefsteak tomatoes, peeled and sliced
Watercress sprigs

Place crabmeat in a bowl. Carefully pick over it and discard the cartilage (be careful not to break up the meat too much). Drizzle lemon juice and oil over the crabmeat, using just enough oil to bind the mixture. Add capers, parsley, and salt and pepper to taste.

Place mixture in the center of a chilled platter. Arrange tomatoes around the platter so that slices overlap. Tuck in a few sprigs of watercress. Serves 4–6.

■ CUCUMBERS, SOUR CREAM, AND CHIVES

3 medium-sized peeled cucumbers
1 tablespoon salt
½ cup sour cream
Freshly cracked black pepper
2–3 tablespoons freshly snipped chives (or fresh dill, parsley, or mint)

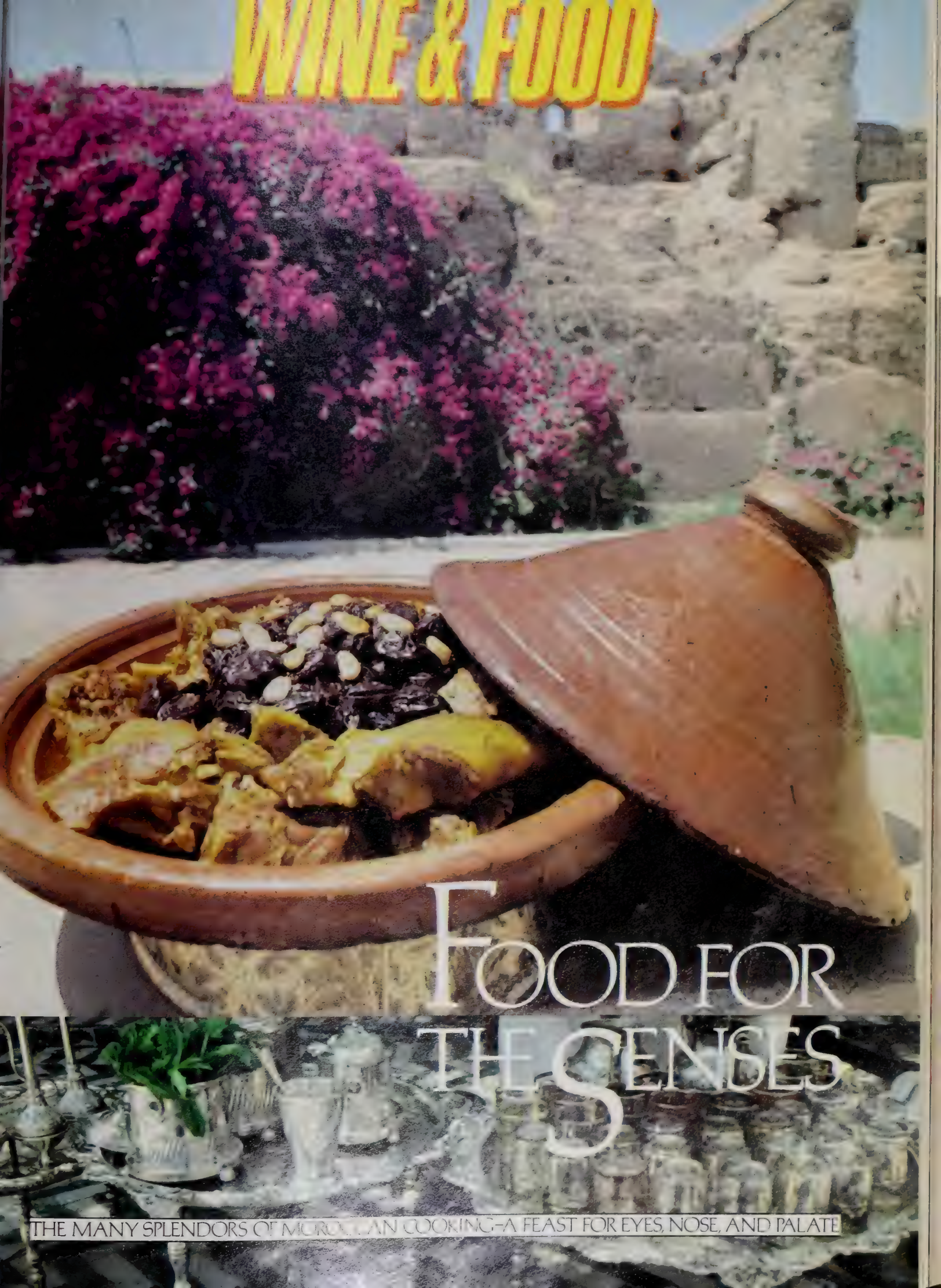
Cut cucumbers in half lengthwise and remove seeds. Slice cucumbers as thinly as possible. Place slices in a bowl and sprinkle with salt. Let stand 10 minutes.

Squeeze cucumbers gently with hands and place in a clean bowl. Add sour cream, pepper to taste, and chives. Toss. Transfer to a serving bowl. Serves 4–6. ■

Opposite page: *Lamb and prune tagine, top, an exotic braise of lamb shoulder with saffron, ginger, nutmeg, cinnamon, and honey topped with prunes and toasted almonds. Mint tea, bottom, freshly brewed green tea and spearmint, served already sweetened in small glasses with colorful bands.*

David Mass

WINE & FOOD



FOOD FOR THE SENSES

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FOOD FOR THE SENSES

Exploring the tastes of Morocco

BY PENELOPE WISNER

The first course arrived. Ten years later, I can still vividly recall the confusion caused by the first bite: Brittle golden layers of pastry surrounded something more exotic than anything I could have imagined. Shreds of squab, the scent of cinnamon, a crunch of almonds. It was moist and sweet! What was all this doing together? Can one dish affect your life? It can if you decide to unravel the mysteries presented by such a combination of ingredients.

In very early morning the women rose from the floor of the station and prepared to catch the bus. They dressed like onions—applying layer upon layer of fabric to themselves, wrapping, twisting, draping. The local bus from Ceuta to Rabat stopped everywhere in response to the solitary figures standing by the side of the road with a bag or bundle, no path to show how the passenger arrived at just that spot. The central square of each town acted as the bus depot—the front and rear side doors opened and the parade began: water sellers, orange sellers with their fruit brightly colored and piled in a basket, story tellers, beggars, and hustlers marched through like a wave washing into a narrow channel. Each shouted a sales pitch in Arabic and French in tones sharp and high. Another town: Descend before the tide to buy kefta, seasoned minced lamb molded on a stick and grilled, or to sit in a café. Who ordered tea? It arrived, and nothing can prepare the tongue for the sensual shock of drinking a liquid that is hot, sweet, and minty in a country already hot and sticky. The tea works magic which perhaps explains why it became ubiquitous almost overnight after the British introduced it in the 19th century. To sit in a café drinking hot mint tea—street life brushing past shoe tips—induces a reflective and restorative peace. Morocco, a mad jumble, a furious swirling of people and impressions, clouds of noise and energy. The call of the muzzein floats over rooftops, an exotic crying, as I look down trying to memorize the exact tone of Meknès green, a mysterious Coke-bottle color. Snow-covered Atlas mountains ring the oasis of Marrakesh. Men in jalabahs and pointed slippers. Snake charmers and letter writers in the market square. The labyrinthine darkness of the medina of Fez (a door cracks open to quickly close, barring the curious eye). The open cosmopolitan feel of Rabat. Camels and donkeys work the fields. And when night falls, the stars in a blue-black sky are close enough to touch.

The fried dough I bought in the morning from a man in the medina sitting cross-legged in back of his pot of hot oil. I was always sad when his pot stood cold, his cubicle empty. The huge pot of white yogurt that stood just outside a restaurant door and converted me to yogurt though none other has tasted that good. My first tagine served in the terra-cotta casserole with its high, coned lid—a thick, rich stew of lamb, almonds, prunes scented with cinnamon. The market square turned into a tented city at night, each tent a restaurant—benches ringing a central cooking fire, the chef and host and waiter all in one who started you out with the crispest salad of lettuce and tomato. In a more well-bred restaurant, an omelet of fresh eggs wrapped around perfect ¼-inch squares of fried bread. The bread: ever-present foil for sauce, an implement as handy as fork and spoon combined—round, flattish, pale tan loaves, always fresh. We found wine here—robust and quite good. Morocco grows lots of grapes, which usually find their way into inexpensive, non-appellation wines of France. Markets—Never a store, always stalls, maybe only four feet wide but stuffed with overflowing burlap sacks. A picnic along the Atlantic coast where the beach is a half mile deep meant a stop in a small town to choose lunch from its market—easy to find by the size of the shed (the town's largest structure) and the activity surrounding it. We had olives, lots of them, black and brown and green. Fresh dates: big, soft, sweet, and chewy. On a sweltering day in the European section of Marrakesh, a lemonade with orange flower water. And milkshakes! Moroccan style with milk, sugar, egg, and any combination of exotic fruits bizzed up in a familiar looking blender. In the mountains market day is once a week. Spice sellers squat on the ground beside piles and bags—five shades of red, four of orange, plus seeds in all shapes and sizes. The opulence of choice, scents, and sounds can literally make you faint.

Women guard Morocco's cooking tradition. It's a visual and sensual skill: an instinctive blending of the influences of many cultures—Arab spices, Andalusian tomatoes, Persian pastry, British tea. Daughters learn to cook from mothers, aunts, and cousins who come to help prepare feasts. The sauce is the dish in Moroccan cuisine: subtle blends of herbs and spices—cinnamon, cumin, saffron, aniseed, paprika, garlic, coriander (each measured out with a deft flick of the wrist) reduced with the juices of vegetables and meat to create a dish that has many notes—not just sweet, not just spicy, but a refined balance (though admittedly unusual!). Because of the great and mixed heritage of Moroccan food, single dishes will fit right into more traditional menu patterns. If cautious, you can travel to Morocco on the strength of just one dish like the tagine of lamb and beef meatballs with poached eggs—a favorite with children and perfect for Friday nights. Very few exotic ingredients are needed, though you should make some of the basic condiments for an authentic flavor—such as preserved lemons in salt; and harissa, a chili paste with caraway and cumin. The balances of dishes at once sweet, spicy, perfumed will trip and tickle your tongue and set up an echo of the muzzein in your head. ■

Five Moroccan-inspired menus

BY PAULA WOLFERT

Hot mussel and chicory salad
Lamb and prune tagine
Moroccan bread
Coconut flan with raspberry sauce
Serves 6

Cracked green olive and lemon salad
Lamb kefta tagine with poached eggs
Moroccan bread
Poached figs in red wine syrup
Serves 4–6

Black olives and harissa or sambal oelek
Romaine, date, and orange salad
Broiled chicken legs
Vegetable couscous
Almond cigars
Serves 10–12

Bisteeya
Mixed green salad
Spiced carrots
Oranges with rose water
Serves 12

Note: *Paula Wolfert is a cooking-school teacher and the author of* Couscous and Other Good Food from Morocco *(Harper & Row) as well as the soon-to-be-published* The Cooking of Southwestern France *(Dial Press).*



Tickets to Morocco—the sights, sounds, and smells of its many markets plus its national dishes: bisteeya, couscous

FOOD FOR THE SENSES

Moroccans eat with the first three fingers of the right hand, combining ritual, art, and dexterity: gathering separate light grains of couscous until they hold together into a ball, plunging through layers of crisp pastry to reach the sweet, savory filling of a bisteeya, scooping up the thick sauce of a tagine. The cuisine shows the influence of many invasions—several waves of Arabs across a native Berber population of mountain people; of its own imperialism—Morocco once controlled most of Spain; and of its political structure—royalty demanding great dishes and innovations from their cooks. These blend like a harmonious sauce into a style of cooking not just sweet, spicy, herbal, or fruited, but one of refined balance.

BISTEEYA



At the pinnacle of Moroccan food is bisteeya, an improbable layering—until you taste it—of shredded chicken or squab poached with coriander, saffron, ginger, and cinnamon; eggs scrambled into soft curds in the reduced poaching liquid plus lemon juice and toasted ground almonds mixed with cinnamon, sugar, and butter. All encased in 40 sheets of tissue-thin pastry made by a special technique learned by the Arabs in Persia and brought to Morocco. Phyllo dough will work well as a substitute. A cook, *left*, at the Mamounia Hotel in Marrakesh assembles individual bisteeyas for a luncheon first course from bowls of ingredients around her.

MOROCCAN BREAD



The flattened round loaves are baked fresh every morning from unbleached, hard wheat and whole-wheat flours, and often flavored with aniseed. The bread rises once, making it heavy-textured and absorbent, so it can act as both fork and spoon.

uscous with seven vegetables
ven means good luck) is just
: of innumerable variations on
national dish of Morocco.
e grain itself is usually semo-
a, but may be barley, millet, or
other grain. What makes the
ain couscous is steaming it
ove a boiling liquid or tagine to
ok and flavor it. The grain gets
veral periods of steaming inter-
ersed with a raking and drying
chnique which keeps the grains
parate and fluffy. In Morocco,
e couscous is served not as a
ain dish but at the end of a
eal, piled high in its dish and
pped with the flavorful tagine,
a symbol of Arab abundance
nd hospitality that no one
ould leave less than satisfied.



COUSCOUS





A WEALTH OF MARKETS

There is a market for everything
nd the price is always negotia-
ble. In huge souks like the one in
Fez, whole "streets" are dedi-
cated to one type of craft. Pro-
duce, *right,* picked in the
morning is displayed in neat piles
and rows—Morocco encom-
passes almost every sort of grow-
ing region from mountain to
desert. Cooking is all done in
earthenware pots, *above,* from the
decorative, footed tagines in a
city market to simple unchanging
shapes at a roadside stand.



Harissa, sambal oelek, green cracked olives, salt-cured olives, orange-flower and rose waters, and unprocessed couscous are at specialty food stores.

HOT MUSSEL AND CHICORY SALAD

4 young carrots
2 quarts (about 4 pounds) fresh mussels, scrubbed, trimmed, soaked, and drained
2 tablespoons finely chopped shallots
5–6 sprigs parsley
½ cup white wine
Freshly ground pepper
Lemon juice
Pinch saffron threads
½ cup heavy cream
4–5 tablespoons unsalted butter
3 tablespoons snipped chives
1¾ cups (about 1 bunch) thinly shredded chicory (curly endive)

Peel the carrots and cut into fine julienne strips. Blanch in a pot of boiling salted water 2 minutes. Refresh under cold water, and drain. You should have about ¾ cup. Set aside.

Place mussels, side by side, on a rack in a large roasting pan. Sprinkle with shallots, parsley, add wine. Cover tightly. Bake in preheated 500° oven 8 minutes (slightly longer if pan is crowded) or until they are completely opened. Do not overcook.

Remove mussels from shells over the roasting pan to catch any juices. (If mussels are large, remove the black-brown band around them.) Put mussels in a bowl, sprinkle lightly with pepper, lemon juice. Set aside, covered, to keep moist and warm.

Strain mussel liquid through several thicknesses of wet cheesecloth into a wide saucepan. Add saffron, bring to a boil, and simmer until it barely coats a spoon. Swirl in the butter off heat. Do not allow to boil. Add mussels, carrots, chives, and shredded chicory and heat through. Adjust seasonings and add a few drops of lemon juice if desired. Serves 4–6.

LAMB AND PRUNE TAGINE

3–4 pounds lamb shoulder (bone included) cut into 1½-inch chunks
1 teaspoon salt
1 teaspoon pepper
¼ teaspoon pulverized saffron
¼ teaspoon ground ginger
¼ teaspoon grated nutmeg
½ cup finely chopped onion, squeezed in tea towel to rid it of excess water
4 tablespoons unsalted butter
¾ teaspoon ground cinnamon
2 tablespoons honey or sugar
1½ cups finely sliced onions
1 pound pitted prunes
1 cup feshly brewed tea
Oil
1 cup whole blanched almonds
2 tablespoons roughly chopped parsley
1 tablespoon roughly chopped fresh corinader (optional)

Continued on next page

Tagine kefta mkaoura, *below*, is "one of the delights of Moroccan home cooking," says cooking teacher Paula Wolfert. Finely ground lamb and beef spiced with cumin, paprika, cayenne, and fresh green coriander is rolled into balls, browned in hot oil, and simmered slowly in fresh tomato sauce fragrant with garlic and cinnamon. Add eggs and poach them gently just before serving. Accompany with warm, anise-flavored bread for savoring every drop of sauce.

KEFTA TAGINE



GARDEN LUNCHEON



David Massey

A sunlit table in the oasis-like courtyard of the Mamounia hotel in Marrakesh, *above*, features a variety of relishes and salads to begin a meal, including cumin-spiced carrots, salt-cured olives with harissa, and tangy cracked green olives with preserved lemon.

Tea is always served after a Moroccan meal (traditionally three glasses before you take your leave), *left*. Combine 1 tablespoon green tea, ⅓ cup sugar, and a handful of fresh mint in a clean pot. Cover with boiling water and steep at least 3 minutes. Stir, and taste for sweetness.

Place lamb in a 4-quart casserole wit salt, pepper, saffron, ginger, nutme chopped onions, and butter. Stir ov low heat to release the aroma of th spices, but do not brown the mea Add 2 cups water and bring to a bo Lower heat and simmer, covered, hour 15 minutes, turning meat occ sionally.

Add cinnamon, honey, and slice onions. Cover, and cook 30 minut longer.

Meanwhile, soak the prunes in te in a bowl for ½ hour. Drain, and ad prunes to the casserole. Cook, unco ered, ½ hour or until the prunes a swollen and meat is tender whe pierced with a fork.

Meanwhile, brown the almonds hot oil in a skillet, stirring constant to avoid burning. Remove with a slo ted spoon and drain on paper towel

Transfer lamb to a serving dis Place prunes attractively among th chunks of lamb. Reduce the sauce, necessary, to coating consistenc Taste sauce for seasoning; it shou be balanced between sweet an spicy. Adjust taste with pepper. Po sauce over meat and put on upp shelf of a preheated 450° oven abo 2 minutes to glaze onions and me Scatter almonds over top and ser hot, directly from the dish. Serves 6

MOROCCAN BREAD
(Kisra or Khboz)

1 package active dry yeast
¼ teaspoon granulated sugar
3½ cups unbleached flour
1 cup whole-wheat flour
2 teaspoons salt
1 tablespoon aniseed
Cornmeal

Put the yeast and sugar in a bo with ¼ cup lukewarm water. L stand 2 minutes, then stir and put in warm place until the mixture is bubb and doubles in volume. Meanwhi mix the flours with the salt in a lar mixing bowl.

Stir yeast mixture into flour; a only enough lukewarm water to fo a stiff dough (about 1½–2 cups).

Turn the dough out onto a ligh floured board and knead 15 minu adding water, if necessary. (If us an electric beater with a dough ho knead 7–8 minutes at slow spee Knead in the aniseed. Form dou into 2 balls and let rest 5 minutes.

Transfer 1 ball of dough to a ligh greased bowl and form into a co shape by grasping the dough w one hand and rotating it against sides of the bowl, held with the oth hand. Turn out onto a baking sh sprinkled with cornmeal. Flatten co with the palm of the hand to form flattened disk about 5 inches in dia eter with a slightly raised center.

Repeat with the remaining ball dough. Cover both dough balls loo ly with a damp towel, let rise abo 1–2 hours in a warm place. (To see i has fully risen, poke finger gently i dough—it is ready for baking if dough does not spring back.)

Continued on page 1



MELON CIRCLES



ORANGE WHEELS

SCULPTED MELONS



Sensual pleasures—hot, minty tea sipped in the shade, the salty tang of olives, the lusciousness of seasonal fruits perfumed with orange-flower and rose waters

Although they are great connoisseurs of sweets, Moroccans usually eat cakes, cookies, and pastries at tea (which can be anytime) rather than at the end of a meal. Sweet supper or "prefruit" dishes such as dessert couscous, rice pudding, and sweet bisteeya with milk and almonds are main dishes which follow a rich soup or a series of tagines. The traditional Moroccan "dessert" is fruit and nuts—great platters of fresh plums, apricots, bananas, oranges, figs, and melons are offered in summer; raisins, dates, dried figs, walnuts, and almonds in winter. Other fruit dishes may also be offered, along with tea.

Spirals of melon topped with juicy ripe strawberries, *top left*. Cinnamon-spiced orange slices glistening with lemon juice and orange-flower water, *center left*, is a light dessert. It is sometimes served as a salad, studded with dates and served on a bed of shredded Romaine lettuce.

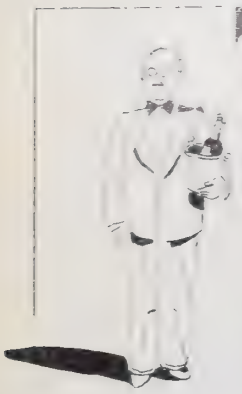
Cut a zig-zag pattern around the circumference of a ripe melon; scoop out the seeds and cut a small slice off the bottom so it will stand upright. Fill with sliced fruits if desired.



SIMPLIFY-YOUR-LIFE WINES

A 20-minute buyers' guide

BY B. J. CUTLER



There are two main ways to enjoy wines. One is to become a wine expert. The other is not to. The second way is a lot easier.

This isn't meant to deprecate wine expertise. Many people derive much pleasure from it. But it also requires a substantial investment of time, effort, and money. For example, when fine wines from home or abroad first come on the market ("released" is the buzz word), it is necessary to snap them up before they disappear and place them in your cellar for the long years they need to attain their peak. Before long, you'll be known as a collector. If you are male and married, you'll be told quite sharply by your partner that the cash slumbering in the cellar would purchase a dark mink coat, clearly a wiser investment.

The perils of collecting can be avoided by taking a relaxed, rather than reverential, attitude toward wine, which is more in keeping with today's lifestyle. The person who wants to simplify his or her life will figure that there are about 15 types of wines that can handle any situation likely to arise. Their names and characteristics can be learned in about 20 minutes. They (or their kissing cousins) can be found in most good shops, priced according to their quality. One rule to keep in mind is to buy wines that are ready to drink.

Here are my recommendations:

A red wine to pour for a crowd or on the day before payday:

This calls for a sound, well-made generic red from California, priced under $3* for a standard bottle or $5.50 for a 1.5-liter magnum, a useful size. Fortunately there is a glut of high-quality black grapes in California. They were meant for varietal wines but, to the consumer's delight, are finding their way into jugs. Ernest Mond[illegible] Red is a powerful, [illegible] versatile, go-[illegible] with [illegible] roasts and [illegible] Sonoma Vineyards Red Table Wine is a careful blend of varietal grapes, full, rich, and a very good value for its low price. Almadén Mountain Red Burgundy, available everywhere, has come up rapidly, offering an attractive bouquet, a medium body, and a drier taste than most in its price class.

A white for crowd-pouring or pocketbook austerity:

Again California to the rescue, but Italy is also getting into the act. Sonoma Vineyards White Table Wine is clean, crisp, and easy on the bankroll at $4.50 for a magnum. Use as a party apéritif or with light meals, chicken, and fish. Beaulieu Vineyards has a nicely made flavorful Chablis at $5.50 for a 1.5 liter bottle, and Paul Masson's Chablis is attractive at a bit less per jug. From Italy's wine-growing region east of Verona comes Soave, a delightful, dry, fresh wine that is worth more than its low price. Folonari sends a nice version of Soave which, at around $4.25 for 1.5 liters, can solve one's all-purpose white wine problems.

Old reliable from France:

This is Muscadet, the pale, light-bodied, bone-dry white from around Nantes in Brittany. Though made in enormous quantities near the mouth of the Loire River, Muscadet seldom disappoints. The trick is to look on the label for Sèvre-et-Maine, the sub-region that produces finer wine than that simply labeled Muscadet. For decades canny Frenchmen have been ordering Muscadet in restaurants in place of more expensive Chablis, which it resembles. Ideally it should be drunk young, when it has youthful liveliness. Luckily the 1979 vintage, which is in the shops now, was excellent. Muscadets form Château la Noë, La Nobleraie, and Domaine de la Tourmaline, selling for around $5.50, are among those to ask for. Traditionally Muscadet teams up with shellfish, but its dry fruitiness makes it an appreciated apéritif. Warning: Muscadet is too dry and austere for some tastes.

A $6 wine for $3.25:

Ernest and Julio Gallo have taken the Sauvignon Blanc grape, which is difficult to vinify successfully, and emerged with one of the best bargains on the market today. Their Sauvignon Blanc of California is an extremely pale, fragrant wine with a clean bouquet and a mostly dry flavor. There is slight grassiness in the aftertaste which is characteristic of the grape. Incidentally, the same grape is used in French Sancerre and Pouilly-Fumé. One can drink Gallo's version in their place and save a bundle. Use with lamb, chicken, and fish with sauces.

America's white Burgundy:

The Chardonnay grape which yields France's famous white Burgundies is double-crossing its native land. It is doing so well on our West Coast that upstart American Chardonnays are winning blind tastings against Puligny-Montrachet, Meursault, and the like. Trefethen, whose 1976 prize-winning Chardonnay stunned the French, is out with another winner. The 1978 wine ($12.50) is rich, fruity, and balanced, everything a classic white should be. Christian Brothers' vintage-dated Chardonnay is going in an exciting direction. Try the 1978, crisp and dry, made with light wood accents to go with food. Parducci's 1979 Mendocino is pale, light in body, clean, dry, and, at $6, good indeed. Another $6 bargain (in limited release) is Gallo's brand-new oak-aged Chardonnay, well worth asking for. Sonoma Vineyards "Chalk Hill" 1978 Chardonnay from Sonoma County will appeal to many who enjoy the taste of oak blending with the fruit and acid of the grape. At $8, a big, fine wine. At a modest price ($5.25) Louis Martini's 1979 California Chardonnay is pleasant and highly drinkable. And at a ridiculously low price ($3.25) Taylor California Cellars offers a pleasant nonvintage Chardonnay at the cost of a jug wine. Sheer charity. Chardonnay is excellent with shellfish, fish dishes, poultry, veal, and for sipping by itself.

The charmers:

If French reds were judged like girls at a beauty contest, Beaujolais wouldn't win first prize but it would be voted Miss Congeniality. An honest young Beaujolais, with its purple color, fresh bouquet, and light body in which fruit and acid are in balance, is one of the world's most charming wines. It tempts you to gulp rather than sip, and it is best consumed within two years of the vintage. Fortunately the growers in southern Burgun-

Continued on page 138

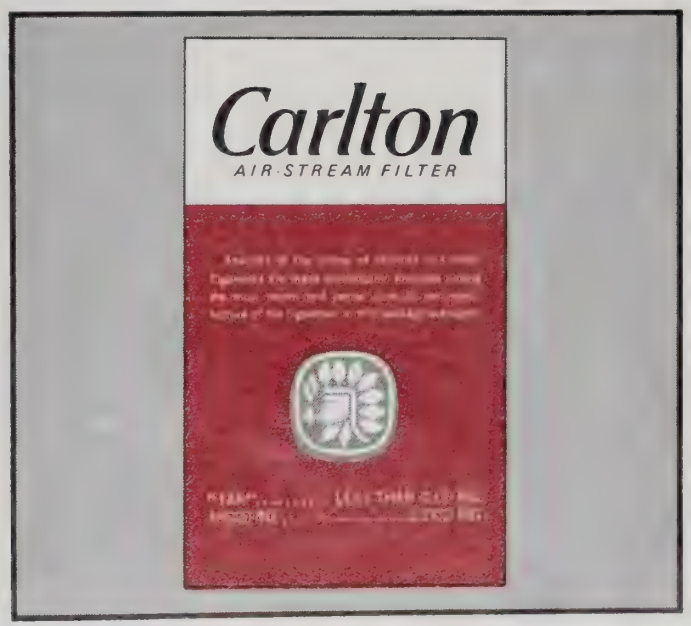
Andrea Baruffi

1981 U.S. GOV'T REPORT:

CARLTON AGAIN!

The United States Government has issued 17 reports on the tar and nicotine content of cigarette brands since 1970. In these 17 reports no cigarette has ever been reported to be lower in tar than CARLTON.

Today's CARLTON has even less tar than the version tested by the Government for its most recent report. In fact, many new brands have been introduced since, including some "ultra low tars." But despite the new entries, CARLTON has maintained its leadership position—**CARLTON still lowest.**



Carlton is lowest.

Box—less than 0.01 mg. tar, 0.002 mg. nicotine.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

BOX: Less than 0.01 mg. "tar", 0.002 mg. nicotine av. per cigarette by FTC method.

continued from page 136

dy turn out Beaujolais in staggering quantities, which holds down the price. Some of it, admittedly, is poor stuff, thin and acidic. To avoid disappointment, pay a little more for Beaujolais-Villages, which is usually better than plain Beaujolais, and look for bottles from respected shippers. Among them: Georges Duboeuf, Paul Beaudet, Louis Latour, Louis Jadot, Paul Sapin, and Louis Tete. Beaujolais-Villages from the good 1979 harvest is here now and attractive at under $6. The wine is improved if chilled before serving and goes with almost any food, even steaks, as veterans of Parisian steakhouses will testify.

An Italian wine from California:

The Barbera grape from Italy's Piedmont has been brought to California where it is producing a dark, ruby, warm, rich, hearty wine. It particularly thrives in the hands of Louis Martini. His 1976 California Barbera, at $4.25, is fully mature and a rare value. Sebastiani, Buena Vista, and Monteviña also succeeded with Barbera. Serve with pasta and hearty meat dishes.

A white Burgundy they forgot to overprice:

Around the city of Mâcon, in southern Burgundy, they make rivers of wine, some of it very good. The best is sold as Mâcon-Villages, and when it comes from a skilled winemaker in the villages of Lugny or Viré, it can rival famous white Burgundies costing more than twice as much. The 1978 harvest was most successful in the area, and Mâcon-Villages Les Charmes and Le Grand Cheneau, at around $6, are smashing values. Both are dry, stylish wines with the buttery quality sought from the Chardonnay grape. The 1979 Mâcon-Viré from the cooperative of that town also is first-rate. By choosing a good Mâcon-Villages instead of, say, a Chassagne-Montrachet, one will save enough to serve lobster with the wine. It also goes well with fowl and fish with cream sauce.

The New World's best red:

Cabernet Sauvignon, the classic grape of the great Médoc wines, is doing better by the year in California and now produces the best red wine of this hemisphere. Cabernets range in style from jug wines with little varietal flavor to powerful, expensive brutes that, we are told, will be splendid in a decade when (if?) their tannin and oak recede. In between the extremes are moderately priced Cabernets that have been vinified so that they can be enjoyed now or put aside for more bottle aging. Beaulieu Vineyard's 1977 Beau Tour Cabernet Sauvignon ($6) is well made, drinkable, and attractive with a soft flavor. Parsons 1976 Lake County is excellent value at $5.50, delivering a pleasing wine with good fruit and body. Château Montelena's 1976 North Coast Cabernet ($12) is dark ruby with a varietal bouquet and good body. A very fine wine. The 1976 Cabernets of Souverain and Willow Creek also are attractive, ready now and reasonably priced. Like its cousin from Bordeaux, California Cabernet traditionally accompanies roasts, lamb, steak, game birds, duck, and cheese.

The most French of Spanish wines:

Rioja, of course. When the Bordeaux region was devastated by vineyard disease in the 1880s, growers emigrated to Rioja, near Pamplona and the French border, where fine French-style wine is still made. Marqués de Cáceres Rioja is made by a man who owns châteaux in Médoc and is aided by an oenologist from the University of Bordeaux. The resulting Marqués de Cáceres (1975 is in the shops at $4.50) is a soft, supple, full-bodied red that resembles a good Bordeaux and is a best buy. The Olarra line of red Rioja is excellent value, the 1973 going for $4.50 and the 1975 for less. Other good labels are Marques de Riscal, Domecq, Marqués de Murrieta, Bodegas Bilbainas, and Federico Paternias. Successful reds were made in 1973, 1975, 1976, and 1978. Avoid 1977.

The all-American wine:

Though some experts traced the Zinfandel grape to southern Italy, it does well only in California, where it produces a splendid wine with a characteristic berrylike flavor. The grape is versatile, yielding a light, fruity wine in the Beaujolais style, a fine medium-bodied version, or a dark, powerful "monster" that needs many years to lose its harshness. Fetzer's 1978 Lake County Zinfandel is light, fruity, drinkable now and worth its $5. Louis Martini makes a similar wine; the 1976 at $4.50 is good. Simi's 1976 Alexander Valley Zinfandel ($6.50) is dark ruby with a typical Zin berry bouquet, good fruit, and balance. It can be used as a Bordeaux. Foppiano's 1979 Zinfandel is fruity, ready, and outstanding at its low price, $5 for 1.5 liters. These only scratch the surface. Any competent wine merchant can suggest other good Zins.

Mondavi's mistake:

The Sauvignon Blanc grape used to give sweetish, clumsy wines in California. In 1966, Robert Mondavi vinified it dry, made a delightful crisp wine and called it Fumé Blanc after the wines made from the same grape in the Loire Valley. Mondavi's 1979 Fumé Blanc, now in stores at $9, is pale, golden, dry, and distinguished. The winemaker's mistake was in not patenting or copyrighting the Fumé Blanc name. Now Sterling, Dry Creek, Wente Brothers, and others are producing their own versions of Mondavi's creation. He has competition and consumers have a wide choice of stylish, refreshing Fumé Blancs. Use with all seafood, chicken dishes, and luncheon fare.

A wine that goes with everything:

Many people have been taught to deprecate American rosé on the ground that it is neither red nor white but an "incomplete wine." This attitude may have been justified when domestic rosés were mostly sweetish and insipid. No longer. Winemakers now are turning out rosés with backbone and character and the dryness to accompany food. Mirassou 1979 Monterey Petite Rosé ($4.25) is dark for a wine of its type, but is dry, lively, and tingles the tongue. Like a good Beaujolais, it has enough body to stand up to food. Robert Mondavi's 1979 Gamay Rosé ($6) is another success, a spritely dry wine with a glowing pink color that asks to be chilled and taken on a picnic. Rosé is especially useful as a luncheon wine or at dinner when a fish dish precedes the meat course and you'd rather not change from white to red.

No fiaschi now:

Many years ago Italy used to ship its Chianti in the round, straw-covered bottle called *fiasco.* The wine usually was poor but the bottles were useful as candle holders in Bohemian apartments and cheap restaurants. More recently, the *fiasco* became too expensive to make, and Italy began sending better Chianti in Bordeaux-shaped bottles. A fair enough trade. Chianti Classico (which costs a bit more and is worth a lot more than ordinary Chianti) is a canny buy in red wines. Some Chianti, especially Riservas, which are aged in wood at least three years, taste oaky and acidic until they come around after years in a cellar. Others are soon drinkable. Saccardi specializes in fruity, accessible Chianti Classico. The firm's 1974 Riserva ($6.50) is attractive now. Its 1975 Classico ($4.50) is a bargain. Brolio has a solid 1974 Riserva at $6.50, and Olivieri is a Chianti name to search out for class and balance. Good recent vintages were 1974, 1975, 1977, 1979. To no one's surprise Chianti goes marvelously with Italian food.

A wine for celebrations:

This has to be Champagne, the most festive of wines with its elegant taste and the attractive sight of its bubbles dancing to the surface. Sadly, the genuine article, which comes only from the Champagne district in eastern France, has been getting pricey because of world-wide demand and the cost of labor and materials. However, it is still possible to buy a pleasing nonvintage French Champagne for under $16. Everyone has his own favorites, but Louis Roederer, Lanson Black Label, Perrier-Jouët, Bollinger, Deutz et Geldermann are well worth their *(Continued on page 140)*

Seagram's Gin & Schweppes Tonic

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And remember, enjoy our quality in moderation.



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GOOD SPIRITS

continued from page 138

cost. Möet et Chandon's White Star's tiny bit of sugar makes it very pleasant before- and after-dinner drinking. Two sparkling wines from France, Kriter from Burgundy and Bouvet Brut from the Loire Valley, are pleasant at around $8. Möet et Chandon produces a very good sparkling wine in California, Domaine Chandon's Napa Valley Brut ($10). Almadén's Blanc de Blancs is clean, lively, and affordable at $7.50. ■

FOOD FOR THE SENSES

continued from page 134

Prick the bread on top with a fork in 3–4 places and place in the center of a preheated 400° oven. Bake 12 minutes, then lower heat to 300° and bake 35 minutes longer or until bread sounds hollow when tapped on the bottom. Remove from oven and cool. Makes 2 loaves.

■ CARAMELIZED COCONUT FLAN WITH RASPBERRY SAUCE

(Adapted from a recipe of Jean-Marie Amat of the Restaurant St. James in Bordeaux, France)

This recipe should be prepared at least 6 hours in advance.

4 extra large egg yolks
1 14-ounce can condensed sweetened milk
1¼ cups hot scalded milk
7 ounces unsweetened coconut, grated (do not use canned sweetened coconut)
1 teaspoon grated lemon zest
Granulated sugar
½ pint fresh raspberries (or 1 10-ounce package frozen raspberries, thawed) or strawberries
Sugar to taste
Lemon juice to taste

Separate the eggs and stir the yolks in a large mixing bowl to break them up. Add the condensed milk and whisk until ingredients are well combined. Gradually add the hot milk, stirring constantly. Place coconut and lemon zest in another bowl and strain the milk mixture into it.

Stir to blend thoroughly and pour into a greased pie plate. Set on a rack in a *bain marie* to come ½ way up the mold and place in the middle of a preheated 450° oven. Bake about 25 minutes, or until the top shows some resistance to the touch and the custard appears set (the flan will stiffen upon cooling).

Remove from oven. Cool completely in the water bath. Invert onto a flat round serving dish. Do not refrigerate but serve cold. Just before serving, sprinkle the top heavily with granulated sugar. Run under a very hot broiler to caramelize the top of the coconut. Remove from broiler and, using two skewers and working quickly, make decorative criss-cross lines over the top.

To make the sauce, purée the raspberries in a food processor or blender. Push through a strainer and discard seeds. If using frozen fruit that drains easily, drain it well before puréeing, then add the drained juice to the purée. If using fresh fruit, purée with juice. Sweeten to taste with sugar and lemon juice. Serve sauce with flan. Serves 6–8.

■ CRACKED GREEN OLIVE AND LEMON SALAD

(Schlada zeetoon meslalla)

1 12-ounce jar Greek green cracked olives (Fantis brand), drained
1 teaspoon finely chopped garlic
½ teaspoon sweet paprika
¾ teaspoon ground cumin
⅓ teaspoon harissa or sambal oelek
⅓ cup strained lemon juice
3 tablespoons olive oil
¼ recipe preserved lemon peel (recipe follows), cut into thin slices (optional)
2 tablespoons chopped fresh parsley
1 tablespoon chopped fresh green coriander

Put the olives into a bowl. Mix the garlic, paprika, cumin, harissa, lemon juice, and oil together in a separate bowl and pour over the olives. Mix to coat well and let stand at least 2–3 hours. Garnish with preserved lemon peel, parsley, and coriander. Serves 4–6.

David Massey



Oranges and overflowing baskets of green beans in one of Morocco's souks.

■ PRESERVED LEMONS

6 lemons
4 tablespoons kosher salt

Drop lemons into a large pot of boiling water. Boil 30 seconds; drain. Quarter 3 of the lemons from the top to within ½ inch of the bottom. Do not cut all the way through. Sprinkle 1 tablespoon salt on the exposed flesh of each cut lemon and reshape it.

Put remaining salt into a glass jar (preferably one without a tin lid). Pack the cut lemons into the jar and push down, pressing to release juices.

Squeeze the juice from the remaining 3 lemons into a bowl. Pour juice over the lemons in the jar. Let sit 2 weeks, shaking jar every day to distribute salt and juice (add more juice if necessary to keep lemons covered).

Remove fruit with wooden tongs as needed. Rinse desired amount of lemons under running water (keep remaining lemons in the jar) and discard flesh. Keeps 6 months, refrigerated, if covered completely with juice. Makes about 1 cup.

■ LAMB KEFTA TAGINE WITH POACHED EGGS

(Tagine kefta mkaouara)

3 ounces lamb or beef fat, cut into small pieces
1 pound finely ground lamb or beef (or a mixture of both)
6 sprigs fresh coriander
6 sprigs fresh parsley
¾ teaspoon ground cumin
1¼ teaspoons sweet paprika
1 small onion
¼ teaspoon cayenne pepper
Salt to taste
2 tablespoons oil
1 cup finely chopped onions
10 sprigs parsley
3 pounds red ripe tomatoes, peeled, seeded, and chopped
1¼ teaspoons ground cumin
1¼ teaspoons freshly ground black pepper
¾ teaspoon ground cinnamon
Scant ½ teaspoon cayenne pepper
1 tablespoon chopped garlic
8–10 eggs

Place the fat in a food processor or blender and grind using on/off motions. Add the remaining ingredients except oil and process again with on/off motions. Gently shape the mixture with wet hands into 1-inch balls.

Brown the meatballs on all sides in the oil over high heat in a large skillet that will also be used to serve the dish. Remove meatballs and set aside. Pour off the fat.

To make sauce, put onions, parsley, tomatoes, spices, garlic into pan used to brown meatballs. Simmer uncovered 30 minutes.

Cool, and purée in a food processor or blender, or put through the fine plate of a food mill. Return to the pan.

Add the meatballs to the sauce and simmer 10 minutes. Crack the eggs and slip them into the simmering sauce. Cover the pan and poach the eggs on top of the stove or in the oven until set. Serve directly from the skillet with Moroccan bread (recipe follows) for mopping up the sauce. Serves 4–5.

■ POACHED FIGS IN RASPBERRY AND RED WINE SYRUP

1 pint fresh raspberries or 1 package unsweetened frozen raspberries, thawed
Juice of 1 lemon
¾ cup granulated sugar
3 cups red wine (preferably Bordeaux)
10–12 slightly underripe purple figs
Julienned zest of 1 orange, blanched 2 minutes (or 10–12 crystallized violets)

Purée raspberries 2 minutes in food processor or blender with lemon juice and 5 tablespoons of the sugar. Remove from processor, push through a fine sieve. Discard seeds.

Put purée in a wide nonaluminum saucepan. Add red wine and remaining sugar and bring to a boil. Lower heat and cook until the sugar dissolves, stirring constantly.

Drop figs one at a time into the wine-raspberry syrup. Reduce heat to low and poach the figs uncovered, 4 minutes, turning them every minute or so as they cook. Remove figs with a slotted spoon and arrange them in a shallow bowl, stem-side up.

Boil the poaching syrup over high heat and reduce to about 1¼ cups. Spoon the syrup over the figs and chill thoroughly.

Decorate the top of each fig with a few strands of orange zest or 2 crystallized violets. Serves 5–6. *(Continued on page 142)*



Most ranges are full of hot air. Convectionaire puts it to better use.

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TAPPAN IS COOKING

Tappan Appliances, Mansfield, Ohio 44901

FOOD FOR THE SENSES

continued from page 140

■ ROMAINE LETTUCE, DATE AND ORANGE SALAD

3 navel oranges, peeled and [illegible] crosswise
2 tablespoons lemon juice
1½ tablespoons superfine sugar
1 tablespoon orange-flower water
Pinch salt
¼ teaspoon ground cinnamon
7 outer inner leaves of 2 heads romaine lettuce, washed, drained, and cut into fine shreds
24 pitted dates (optional)

Put the orange slices into a bowl. Make a dressing by mixing lemon juice, sugar, orange-flower water, salt, and cinnamon in a small bowl. Pour over the orange slices and let stand until ready to serve.

Just before serving, fluff up the lettuce in a salad bowl. Drain dressing from the oranges and pour it over the lettuce. Toss well. Arrange lettuce in a wide circle on a large, round, flat plate. Pile orange slices in the center and decorate with dates. Serves 12.

■ BROILED CHICKEN LEGS AND THIGHS

10–12 chicken legs with thighs
Salt
¼ cup finely chopped onion
1 teaspoon finely chopped garlic
2 tablespoons finely chopped parsley
1 tablespoon finely chopped fresh coriander
2 teaspoons sweet paprika
2 teaspoons ground cumin seed
2 tablespoons strained lemon juice
8 tablespoons softened unsalted butter

Lightly rub chicken pieces with salt. Place the onion in a strainer, rinse under running water, and squeeze dry in a tea towel. Mix onion with garlic, parsley, coriander, paprika, cumin seed, and lemon juice in a bowl. Blend in the butter to make a thick paste. Rub over the chicken and under the skin. Put in a roasting pan and let stand at least 1 hour.

Broil approximately 25 minutes, turning and basting every 5 minutes. Serve hot. Serves 10–12.

■ COUSCOUS WITH 7 VEGETABLES

4 pounds mixed chicken necks, wings, backs, and lamb necks
1 tablespoon salt
1 tablespoon pepper
1½ teaspoons ground ginger
½ teaspoon ground turmeric
¼ teaspoon pulverized saffron
½ cup chopped tomatoes
8 tablespoons unsalted butter
3 cups mixed chopped vegetables: carrots, turnips, onions, zucchini, and celery
6 sprigs fresh coriander
6 sprigs fresh parsley
6 tablespoons butter
¼ teaspoon pulverized saffron
2 pounds couscous grains
1 teaspoon salt
Large pinch [illegible]
[illegible] dried chick peas, soaked overnight in 2 [illegible]
[illegible] cup chopped onion
[illegible] cup chopped carrots
[illegible] small white turnips, scraped, halved and cut into wedges
[illegible] cup golden raisins, plumped 1 hour in hot water
3 green bell peppers, cored, seeded, and cut lengthwise, then cut into 2-inch strips
10 small white turnips or 5 small purple-topped round turnips, scraped, halved and cut into wedges
½ cup black seedless raisins, plumped 1 hour in hot water
3 green bell peppers, cored, seeded, and cut into chunks
2 red or green hot chili peppers
6 medium-small zucchini, peeled in strips lengthwise and cut into quarters
3 red-ripe but firm tomatoes, peeled, seeded, and quartered
2 pounds pumpkin (or winter squash) peeled, cored, and cut into 2-inch chunks
1½ cups of the above stock
1¼ teaspoons harissa or sambal oelek
1 tablespoon strained lemon juice
2 tablespoons butter
Pinch ground cumin
Pinch paprika
1 tablespoon mixed chopped parsley and green coriander

The day before serving, make the stock. Place chicken and lamb neck parts in a large pot with water to cover. Bring to a boil and cook 10 minutes. Drain in a colander, discard the water, and rinse out the pot.



An array of fresh ingredients for making couscous with seven vegetables.

Return chicken and lamb to the pot. Add salt, pepper, ginger, turmeric, saffron, tomatoes, 8 tablespoons butter, mixed chopped vegetables, coriander, and parsley. Cover with 4 quarts water, bring to a boil, and simmer partially covered 3 hours.

Strain through a colander and discard vegetables and bones. Do not degrease. Cool and refrigerate overnight.

Remove about ½ of the surface fat of the stock and put into a bowl. Add 6 tablespoons butter and saffron to the fat and set aside for flavoring the couscous.

Put stock with its remaining surface fat into the bottom of a couscous cooker (or, use a colander over a tall, snug-fitting pot). There should be at least 3 quarts liquid. Add water if necessary. Slowly bring to a boil.

Meanwhile, put the couscous in a strainer and run cold water over to moisten it thoroughly. Immediately put into a large bowl or a foil turkey roaster. Stir to separate the grains. Let dry 10 minutes.

Break up the caked grains with your fingers. There should not be any lumps.

Dampen a strip of cheesecloth, dust it with flour, and twist into a strip to fit around the rim of the couscous cooker (where top and bottom meet) or pot. Whenever steaming, put the cloth in place so that no steam escapes. Put the top part of the couscous cooker (or colander) in place. When steam rises through the holes, add ¼ of the couscous. Five minutes later, add the remaining couscous and steam uncovered 15 minutes. Dump the couscous back into the bowl or foil roasting pan. Mix salt in a cup of cold water and gradually sprinkle it over the couscous. Toss the grains with a large fork so that they are moist and aerated. Spread couscous out to dry at least 30 minutes.

Grease fingers with a little butter and rake couscous to break up lumps and keep grains separate. Return couscous to steamer and steam 30 minutes over boiling stock.

Remove couscous again to bowl or pan and slowly sprinkle with 1 cup milk. Spread out to dry at least 10 minutes, raking from time to time to keep grains separate. When dry, cover with a moist kitchen towel. Couscous can be prepared several hours in advance up to this point. Pour stock into a large pot.

Thirty minutes before serving, fill couscous cooker with water and bring to a boil and put top of couscous cooker in place. Add the couscous and steam 20 minutes.

Meanwhile, reheat the stock. Add chick peas (add canned ones only for last 5 minutes of cooking), baby onions, carrots, turnips, and raisins. Cook until almost tender, then add bell peppers, hot peppers, zucchini, and tomatoes. Cook the pumpkin separately in salted water in a large saucepan 15 minutes or until tender but still firm.

Pour the couscous out onto a very large round platter. Mix in the reserved seasoned saffron butter with a long fork. Make a well in the center and arrange some of the vegetables in it. Arrange remaining vegetables on a second platter. Bring the vegetable stock to a boil and reduce to about 4 cups. Add salt and pepper to taste—it should be mildly spicy and very flavorful. Pour 1½ cups stock into a small saucepan and reserve for the hot sauce. Spoon some remaining stock over the vegetables on the couscous and moisten the vegetables on the platter with the remaining stock.

To make the hot sauce, combine the harissa or sambal oelek, lemon juice, 2 tablespoons butter, cumin, paprika, parsley/coriander mixture with the reserved stock. Bring to a boil and swirl to mix. Pour into a small serving bowl and serve at once with the couscous. Serves 10–12.

■ ALMOND CIGARS

4 tablespoons softened, unsalted butter
8 ounces finely ground blanched almonds
½ teaspoon almond extract
¾–1 cup confectioners sugar
¼ cup rose water or orange-flower water
8 sheets thawed phyllo pastry
6 tablespoons melted, unsalted butter

Blend the softened butter with the almonds in a food processor or blender. Add almond extract, ¾ cup confectioners sugar, and rose water. Process until smooth. Chill in refrigerator.

Separate the almond mixture into 8 equal pieces and roll each into a 4–5-inch cylinder. (If paste is too soft, use two spoons to shape the cylinders.)

Put 1 sheet of phyllo on a work surface (keep the remaining dough covered with wax paper). Brush lightly with melted butter. Fold in thirds crosswise. Brush with butter. Put a cylinder 2 inches up from the shorter edge of the pastry. Roll up, tucking in the ends midway. Brush with butter. Repeat with remaining cylinders.

Bake on parchment paper-lined baking sheets in a preheated 400° oven 10 minutes or until golden brown. Cool on a rack. Dust with remaining confectioners sugar just before serving. Serves 8.

Continued on page 146



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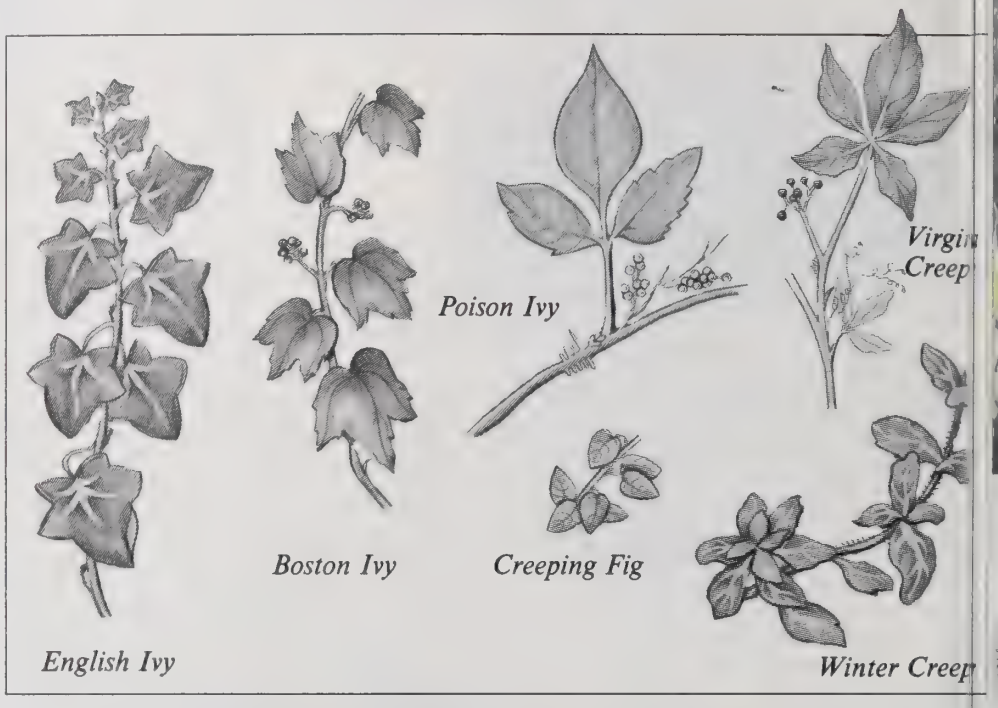
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The ivy league–plus

Dependable green vines that romp up masonry walls and grow even in shade

By Marybeth Weston



Flowering vines are glamorous, see page 112, but require sun and the support of trellises or tying. Versatile green vines that thrive in shade are a boon to many gardeners. They can do wonders—mask ugly walls and utility poles, turn chain-link fences into hedges, cool off walls in summer, bring fall color or winter greenery even to urban gardens. To cover cement, brick, stone, or stucco, ivies and other self-supporters are ideal. Tip for apartment gardeners: if mortar crumbles or a landlord grumbles, these vines can also cling to wire mesh stretched along a wall.

English Ivy, *Hedera helix,* is evergreen and grows best in shade. There are dozens of varieties to choose from. Irish, 'Baltica,' and '238th Street' are good for bitter winters. Canary ivy, *H. canariensis,* is a green or variegated beauty in mild climates. An evergreen ivy makes a good ground cover, too, and if it goes for a joy-ride in a neighboring tree, no harm done unless it crowds out the tree's own leaves.

Boston Ivy, Parthenocissus tricuspidata, is deciduous, climbs on sucker-like tendrils, thrives even in dry conditions. Four plants spaced 5 feet apart in good soil or containers can cover a 20-foot wall in a season. Its varied three-pointed leaves turn multi-colored in autumn before dropping sedately. Its berries are small and bluish-black, and its winter tracery a delight.

Virginia Creeper, Parthenocissus quinquefolia, is deciduous, has five-fingered leaves and high-climbing, informal style. Plant closely for complete cover. Useful in cities and by the seashore, it is an American native, turns scarlet in autumn, has bluish-black berries.

Poison Ivy, Rhus radicans—beware!—is another native plant, also spectacular in fall, but "leaves of three, better flee." It has white berries. Never pick or plant it, and eradicate it gingerly with a herbicide. Don't burn it—smoke spreads its toxic oils.

Winter Creeper, Euonymous fortunei and E. radicans are not ivies but are leathery, evergreen, and will climb on tiny rootlets 3 to 5 feet. Varieties differ in vigor and leaf-size. Some may be subject to scale infestation, especially in the South; dormant oil or malathion can control the problem. E.F. Vegeta has tan and orange berries in fall that are reminiscent of bittersweet vine, another fall beauty but one that has become a rampant pest in some areas.

Creeping Fig, Ficus pumila, clings cross masonry walls in southern gardens with dainty evergreen ovate leaves. Useful indoors in garden rooms, conservatories, and greenhouses, it forms thick tapestries of small young leaves, mature larger ones. Plants grow rapidly to 20-to-60 feet.

☐ books on vines

Ground Covers and Vines (Handbook #86), Brooklyn Botanic Garden, Brooklyn, NY 11225, $2.85 ppd. *Vines,* Time-Life Books, Alexandria, VA 22314, $12.95 in book stores, $13.53 ppd. *The Ivy Book* by Suzanne Warner Pierot, Macmillan, $4.95.

·GARDENER'S CALENDAR·



·AUGUST·

Keep after those weeds. Don't just mow them down, either—uproot them, and do it before they go to seed. And now is the time to increase woody plants—deciduous or evergreen—by rooting cuttings. At the half-matured stage, branch tips will grow roots when treated with a hormone and set into a porous rooting medium in a shady spot. If a perennial border needs revitalizing, now is the time to do it. Iris, peonies, and daylilies dug up, separated, and replanted in August will have plenty of time to make new roots before the approach of winter. Be sure to cut off half to two-thirds of the leaves, though, to prevent excessive water loss from the disturbed roots. And don't leave dug-up plants sitting in the hot sunshine—not even for 5 minutes. Replant them immediately, or at least keep them damp and shaded until they go back into the ground. Fall-flowering crocuses and colchicums should go into the ground now, to make roots before they bloom. Of course, your order for spring-flowering bulbs has already been sent off—if not, hurry it up. The Dutch Bulb Growers Association says that the sooner spring bulbs go into the ground in the fall the better. Here again, don't leave them sitting in the hot sunshine while you dig. In Southern parts, it's time to order spring bulbs, too. Nowadays they are available precooled, to compensate for the lack of wintertime freezing. Anyone interested should ask a local [illegible] about them.

James Fanning



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FOOD FOR THE SENSES

continued from page 142

■ BISTEEYA

4 pounds chicken legs and thighs
1 cup chopped fresh parsley
2–3 sprigs chopped fresh coriander
1 large grated onion
¼ teaspoon turmeric
Pinch pulverized saffron
1¼ teaspoons freshly ground black pepper
1½ teaspoons ground ginger
2 3-inch cinnamon sticks
¼ pound unsalted butter
Salt
1 pound whole blanched almonds
¼ cup salad oil
Confectioners sugar
Ground cinnamon
¼ cup lemon juice
10 well-beaten eggs
½–¾ pound thawed phyllo dough

Put the chicken pieces in a large casserole with parsley, coriander, onion, turmeric, saffron, pepper, ginger, cinnamon sticks, ¼ pound butter, salt to taste. Add 3 cups water. Bring to a boil, cover, simmer 1 hour.



Abstract design in sugar tops bisteeya from La Maison Arabe in Marrakesh.

Meanwhile, brown the almonds lightly in oil in a large skillet over medium-high heat, stirring frequently. Drain thoroughly on paper towels. Put almonds in a food processor or blender and crush them quickly. Do not over-process. Blend in ½ cup confectioners sugar and 2 teaspoons ground cinnamon and blend briefly. Cut ¼ pound butter into bits and add to the ground nuts. Mix until well-blended and remove the mixture to a bowl.

Remove chicken from casserole to a bowl and set aside. Remove cinnamon sticks and any loose bones from the casserole and discard. Bring the remaining liquid to a boil and reduce to 2½ cups.

Lower heat to a simmer and add the lemon juice. Pour the beaten eggs into the simmering sauce and stir constantly over medium-high heat until the eggs cook and congeal. (They should become curdy but not tough.) Transfer eggs to a wide shallow dish and let cool. Add salt to taste.

Shred the chicken into small pieces and season with ginger, salt and pepper if necessary. Discard bones, gristle and skin. Clarify the remaining ¼ pound butter. Brush some of the butter on a 12–14-inch cake pan or paella pan. Cover the pan with a sheet of pastry. Drape several more pastry leaves into the pan 1 at a time, brushing each very lightly with the clarified butter. Half of each of the leaves should extend beyond the pan sides, the other half should cover the bottom of the pan. Arrange the leaves so that the entire bottom is covered.

Place chunks of chicken around edges of pastry-lined pan, then work toward center. Cover with the egg mixture, then sprinkle with crumbled almond-sugar mixture.

Cover with all but two of the remaining pastry leaves, brushing lightly with butter between layers. Fold the extended pastry leaves over the top of the pie to cover and enclose it. Place the remaining two leaves on top, lightly buttering each and tucking them in neatly around the edges. Pour any remaining butter around the edges.

Bake 10 minutes in a preheated 425° oven or until golden brown. Remove from oven and shake the pan to loosen the pie. Run a metal spatula or knife around the edges and pour off the excess butter. Invert onto a large baking sheet, return to the oven and bake 10–15 minutes longer.

Remove from oven and dust lightly with confectioners sugar and cinnamon. Serve very hot. Serves 12. *Note:* The bisteeya can be made several hours in advance and reheated.

■ HOT AND SPICY MOROCCAN CARROT SALAD

2 pounds whole scraped carrots
1 large peeled and halved clove garlic
¼ teaspoon ground cinnamon
1 teaspoon ground cumin seed
1 teaspoon sweet paprika
¼ teaspoon cayenne pepper
¼ cup strained lemon juice
¼ teaspoon sugar
½ teaspoon salt, or to taste
Olive oil
½ teaspoon harissa, sambal oelek, or cayenne to taste (optional)
1 tablespoon chopped fresh parsley

Cook the carrots with the garlic in a large pot of boiling water until carrots are just tender. Drain, and discard the garlic. Cut the carrots into ½-inch dice and put into a bowl.

Combine the spices with lemon juice, sugar, and salt in a mixing bowl. Blend well and pour over the warm carrots. Toss to coat evenly. Cool to room temperature, then refrigerate until ready to serve.

Just before serving, sprinkle with oil, toss to coat evenly. Adjust seasoning. Fold in harissa, sprinkle with parsley. Serves 8–12.

■ ORANGE SALAD WITH ROSE WATER

6-8 peeled navel oranges
1 tablespoon rose water
3 tablespoons confectioners sugar
½–¾ teaspoons ground cinnamon

Slice oranges into wheels and arrange in an overlapping pattern on a wide, shallow dish. Sprinkle with rose water, sugar, and cinnamon. Chill the salad until ready to serve. Serves 12. ■

Manuscripts

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THE DRESSING TABLE

continued from page 82

a bedroom but have separate dressing rooms. Much of family life went on happily in the wife's dressing room around either of two sorts of dressing tables—the perennial, fresh, crisp-skirted type, or one of the new, specialized tables made by famous cabinetmakers of light woods with inlays and veneers, movable parts, well-designed compartments, and built-in mirrors. In France, the tradition has always been a little different. When the space was available, husbands and wives had separate bedrooms and dressing rooms—either to enhance the delicious possibility of visiting one's spouse and being invited to stay or to avoid any undesired closeness in an arranged marriage. This habit of separate quarters led to dressing rooms with secret staircases and false fireplaces that revolved so that lovers could disappear without even having to bend over.

The 19th century began with the sound of china breaking behind the door to Josephine's dressing room as Napoleon finally confronted her with the scandal of her affair with Hippolyte Charles. Other scenes went on in *his* dressing room when Josephine went to reproach him for equal offenses. Napoleon's dressing-room furniture had a military look like everything else in his houses. Josephine had many dressing tables. One of them was all crystal; another, by Percier and Fontaine, the official Empire architects, was done in mahogany with a voile scarf threaded through the top of the mirror.

Although the Biedermeier style included specific dressing-table furniture like the *coiffeuse*, the continued custom of using white, amply-skirted, big-topped dressing tables added a freshness to the coziness of Biedermeier bedrooms with their fabric-lined, bordered walls, elaborate window- and bed-hangings. Then there's the vision of Empress Eugénie sitting at her dressing table at Saint Cloud in the 1860s. It's angled across the corner of her sitting room with tall candelabra on top, a big handsome mirror treated as prettily as Queen Charlotte's a hundred years before. But the life of the dressing table was going. The levée was defunct. The Victorians even began to feel that "a lady" shouldn't receive as she was dressing, nor should she make up in public. In fact, the idea of artfully applied makeup and its benefits were left to the needs of actresses and care of courtesans whose association with the dressing table provided so many boudoir scenes for the film-star blondes in the early 20th century.

By 1937, Greta Garbo was sitting in front of an elaborately curtained dressing table, not unlike the Empress Eugénie's, as she played the opening scenes of *Camille*. Garbo-Camille had left her

Continued on page 169

"Browse through the little gift shops of Europe in my free catalogue."



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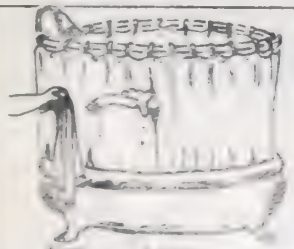
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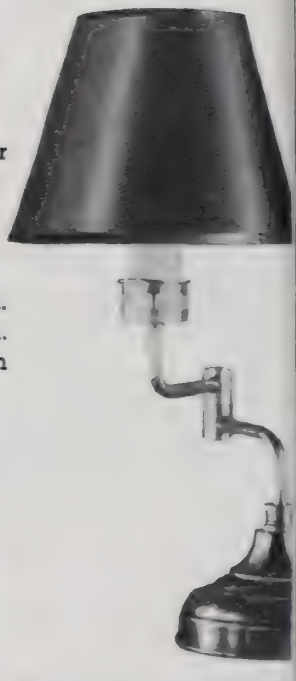




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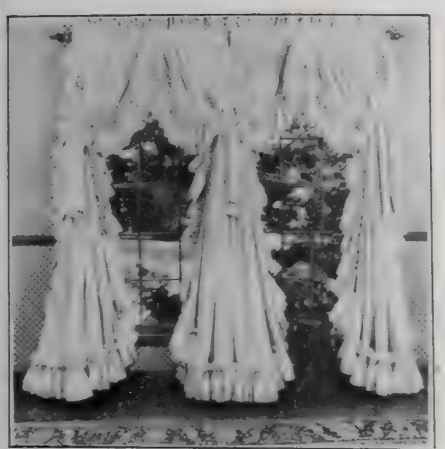
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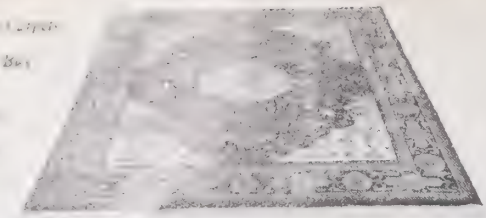
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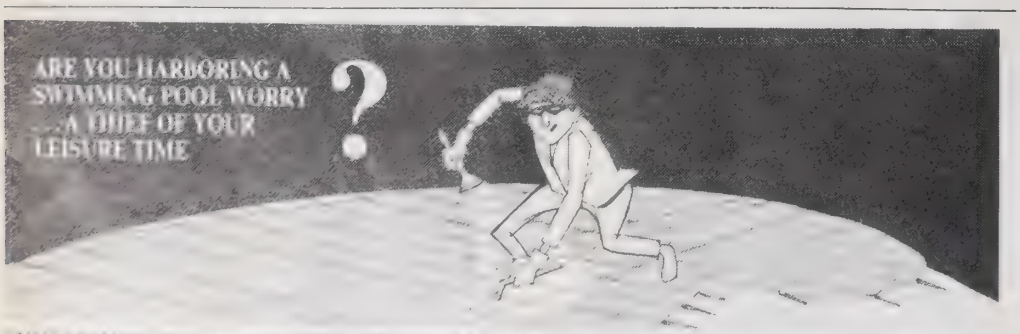
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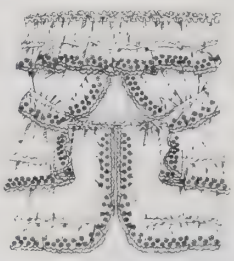


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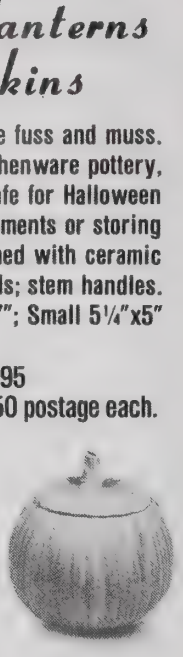
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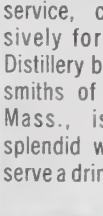
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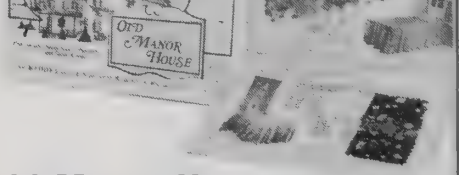
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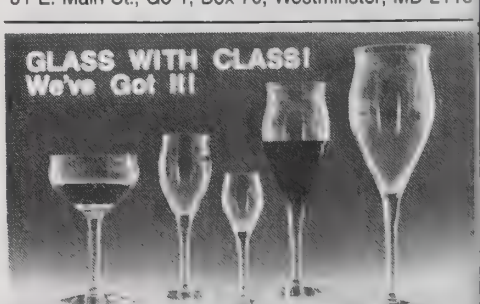
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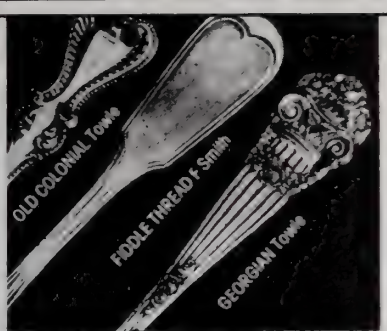
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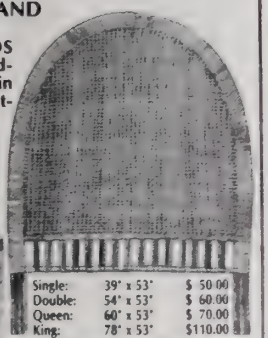
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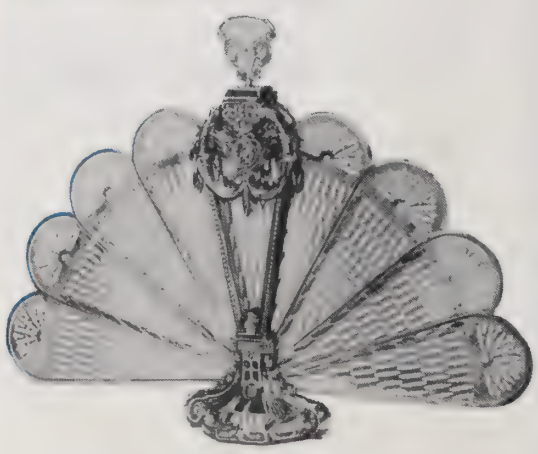
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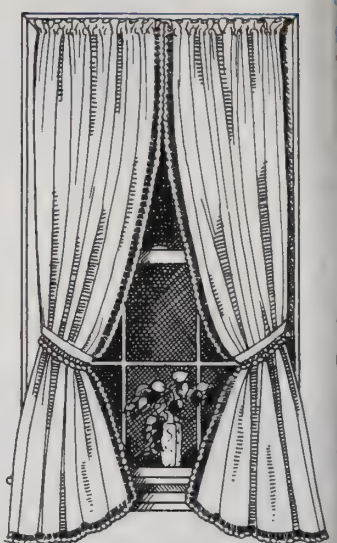
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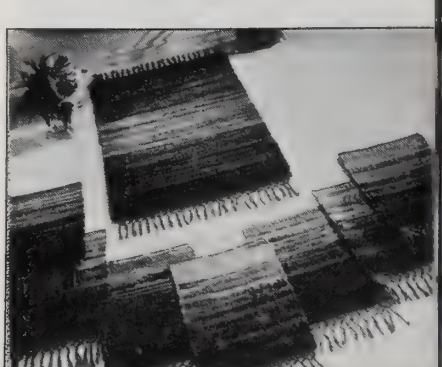
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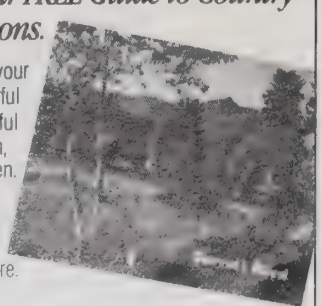
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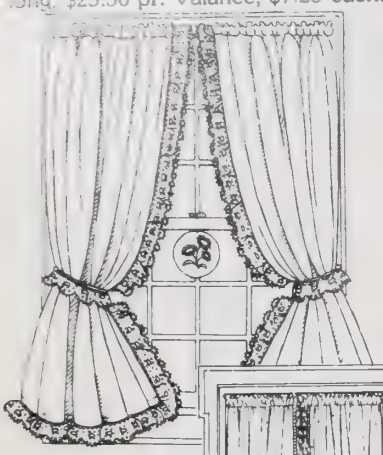
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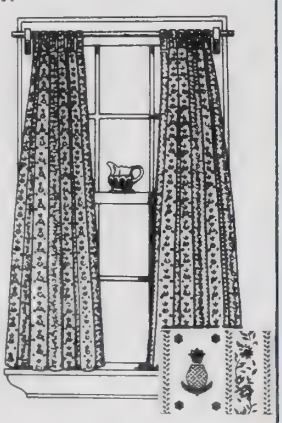
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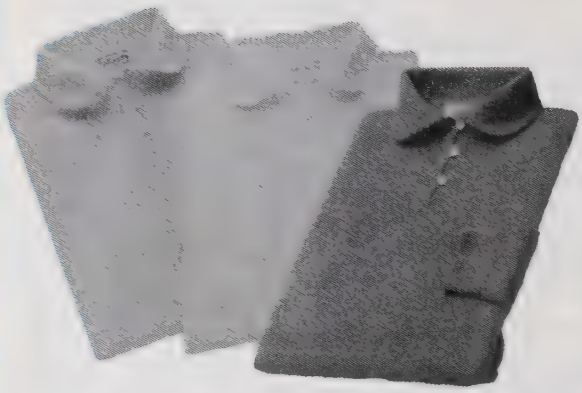
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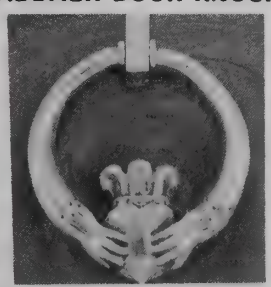
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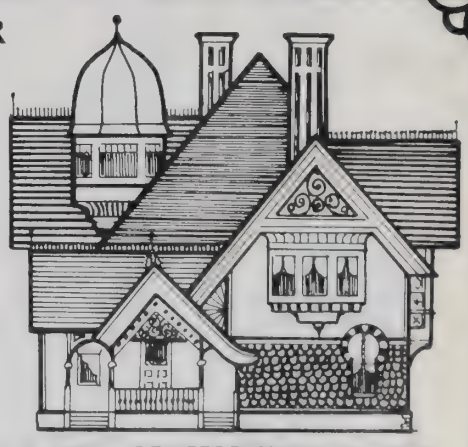
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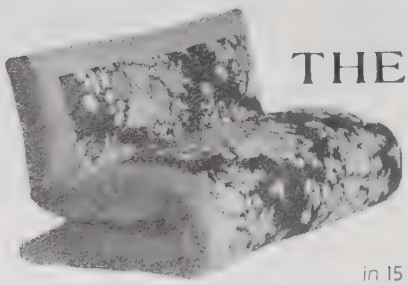
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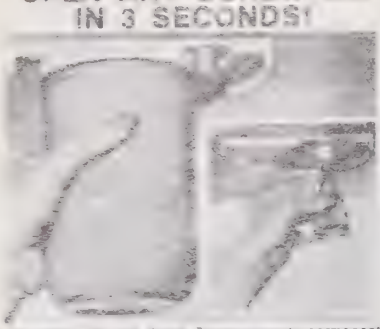
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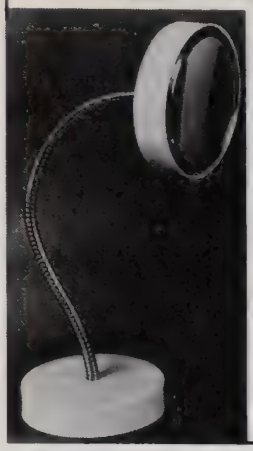
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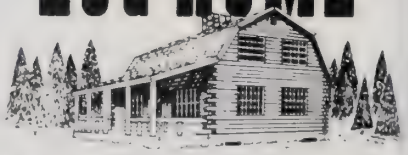
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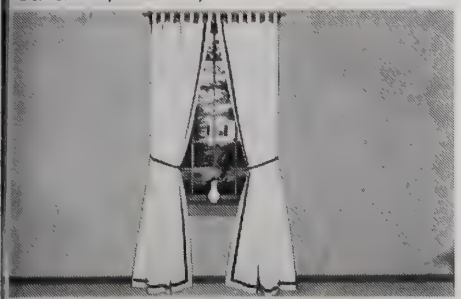
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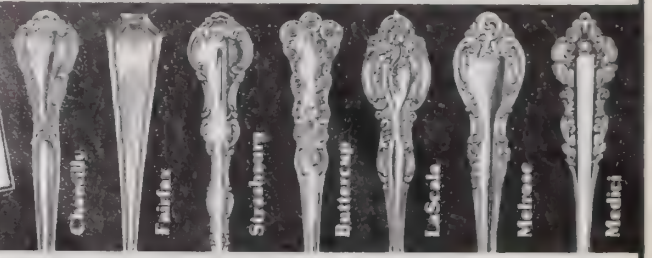
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Litter odors are absorbed 100% by the special Boodabox® air filter scientifically treated with high grade odor absorbing activated charcoal.

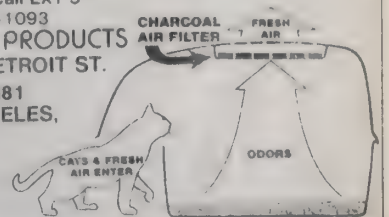
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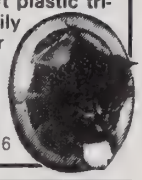


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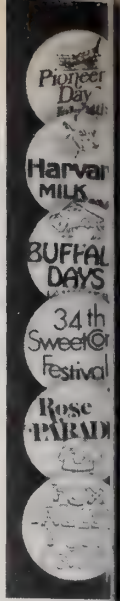
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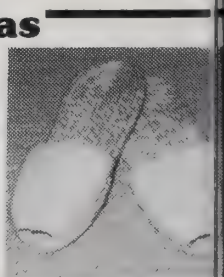
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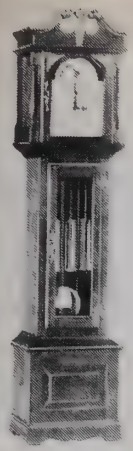
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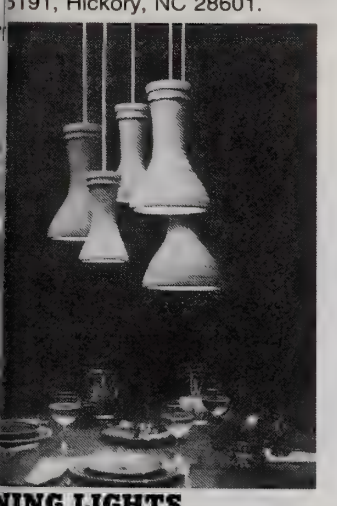
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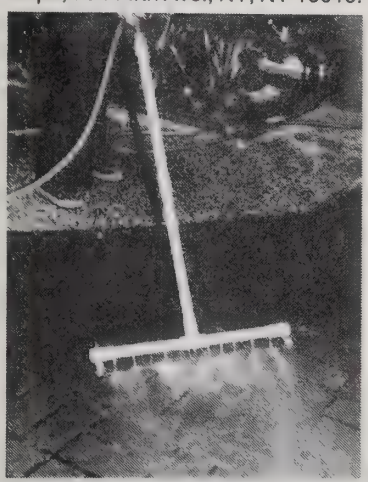
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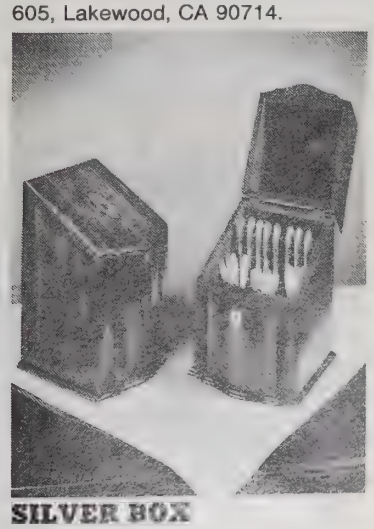
CRYSTAL ELEGANCE

Wine cooler with silverplate tarnish-resistant rim and drop handles. Candlesticks, 8½"h. Fluted champagne glasses with swirled stems, 10"h. Wine cooler $95, post. $3; candlesticks $60 pr., post. $2.50; glasses $15 ea., post. $1.80. (212) 872-8791. Bergdorf Goodman, HG8, Gift Dept., 754 Fifth Ave., NY, NY 10019.



WATER SWEEPER

Wash down driveways, walkways, patios quickly, effortlessly. Shoots a hard, two-foot stream of water which clears all debris and dirt. Connects to any standard ¾" hose, rolls on casters. Comes in three pieces in poly bag. $9.99 ppd. Lakewood Industries, HG8, 5200 Clark, P.O. Box 605, Lakewood, CA 90714.



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Beautifully detailed replica of an 18th-century knife box, adapted to hold other pieces. Hinges of heavy brass have stop so lid can't fall open. Brown solid cherry, Pacific Silvercloth lining. 8¾"w. x9"d. x 13¾"h. $149 two $288 UPS extra. Catalogue $1. Ephraim Marsh, Dept. 840, Box 266, Concord, NC 28025.



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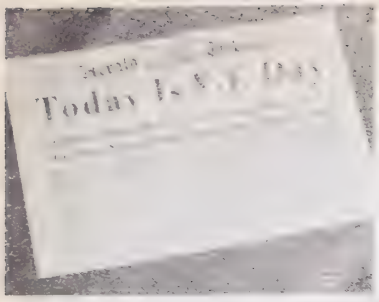
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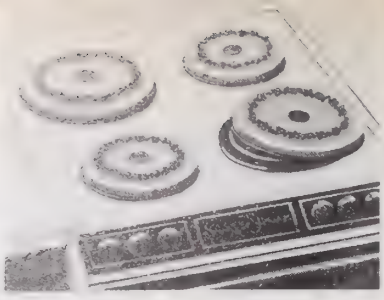
(6) HAND-WOVEN RUSH & PALM BASKETS . . . Charming tan & brown 10" x 10" basket $4.95 / 12" x 12" basket $6.95 Add $2 P&H ea

(7) HAND-WOVEN BANANA BASKETS . . . Classic Tan baskets in Gold Brown & Tan 10" x 10" [illegible] $4.95 / 12" x 12" basket $5.95 Add $2 P&H ea

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What was the world like on the day you were born? Order a newspaper and find out. We'll send a full-size reproduction of the front page of the *New York Herald Tribune,* any day from 1900 to April, 1966. Read the events that made news on your day. *Specify date; allow 2-4 weeks.*
RF494-6—Front Page $3.95



Metal Stove Top Covers
If the coils and drip pans on your electric stove aren't as sparkling as they *could* be, try these. Set A has two 10½", two 8¼" covers; set B has one 10½", three 8¼".
Set A Covers, $7.19; 7009-6—White 7010-6—Yellow . . . . **Set B Covers, $7.19;** 7012-6—White 7013-6—Yellow . . . . 7014-6—Green



Corner Shelf Storage Rack
Provides extra storage space in the corner of your cupboard. Rack is 7⅝" high, 10" wide and 10¾" long, made of sturdy steel rods with a rustproof white plastic finish. There's 3⅜" of space between shelves. A must for tiny kitchens.
7740-6—Corner Shelf Rack . . $6.29



Change Tray
In solid brass to add a touch of class to his dresser or night stand. The polished oval is 3½x4½", appropriately titled, "Pocket Change," provides a convenient cache for the contents of his pockets: coins, keys, paper clips, ticket stubs.
0365-6—Brass Change Tray, $4.39

Enjoy Shopping the Miles Kimball way . . .



Personalized Camera Strap
Totes your camera with care. Its black and white with your name in bronze letters that are woven right in. Adjustable web strap is 1½" wide, 50" long, has cushioned, non-slip backing. *Print* (limit 25 letters/spaces); *allow 4-6 weeks.*
RF259-6—Camera Strap $11.98



Pixall® Lint Remover
Has a special "tacky" tape that captures every speck of lint, thread, or pet hair on clothing, sewing projects, upholstery. The 2x3⅜" roller comes with 60" of tape; refill has two 96" rolls
5930-6—Pixall Lint Remover, $2.39
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0789-6—Extra Case, 25" $6.29
0600-6—Pillow, 27" $18.39
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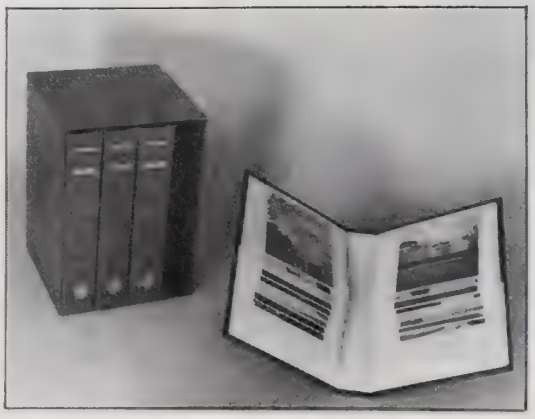
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Designed for those spe occasions. Colorful 12" 12½" sacks with sturdy nylon web handles, sn top, roomy, expandabl sides for toting pajama coloring book, sweater teddy bear. Girl's tote comes in red, boy's tot comes in blue.
Each $6.39 ppd.

VERY PERSONAL
Charming book-shaped music box boasts a 3 x 4" oval photo frame opening on top: slide favorite photo underneath to make it the focal point of book's design. Overall 1¼ x 3¾ x 5½". Wind key on bottom, it plays *You Light Up My Life.* It's a perfect gift for your sweetheart, mother or grandmother.
$10.69 ppd.





FUN POTHOLDERS
Sure to elicit some hearty chuckles from hard-worki professionals like teacher nurses, hair stylists. The square sturdily stitched a cotton potholders are screened in rich chocolate brown. Extra-thick to serv pads for hot dishes on di table. Specify which profession. Each $4.19 ppd.



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Keep treasured snapshots neatly organized in the Photo Library®. Brown leatherette case, 5¾ x 5¾ x 8⅜", holds four book-type albums; each takes 56 photos (3½ x 5" or smaller) for total of 224. Easy to rearrange in clear plastic sleeves, to store. $16.95 ppd.



DOUBLE TAKE

What appears to be a hand-painted design on a fashionable tie actually turns out to be your name backed up to its own reflection. Name or slogan (to 8 words) on 3¼"w. tie. Maroon, navy, brown, red, royal, hunter or rust. $8.50 ppd.

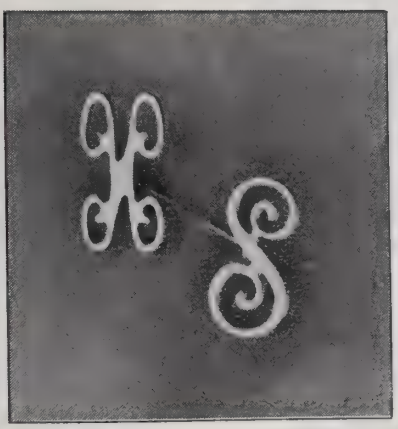


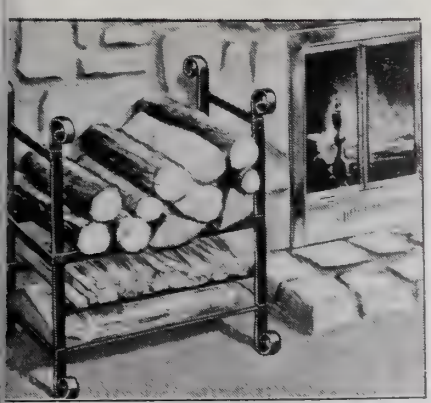
FESTIVE

Serve your house wine with aplomb in personalized wine carafes. Clear glass handcrafted container regally decorated with Vin Maison and your last name will have guests asking about vintage. Perfect weekend gift. Print name plainly. One liter size $11.29 ppd.

EXQUISITE PAIR

Two-initial stickpin in 24k gold finish. Your first name initial is at the top, your surname initial at bottom, joined by a 1¼" stickpin. Each 1"h. letter in classic script styling. Chic accent for lapel, blazer pocket. Print, specify first initial and which is surname. (Letter "X" not available.) $6 ppd.

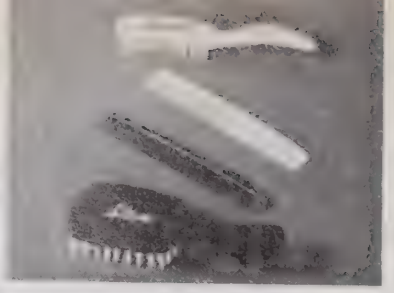




LOG WEEKENDER

Rack holds a weekend's supply of logs, kindling and newspaper. Frame is wrought iron, bottom shelf pressed wood to hold paper securely. Load it Friday night, then relax. 17½"w. by 22"l. by 25"h. With illustrated directions for easy assembly with screwdriver. $17.69 ppd.

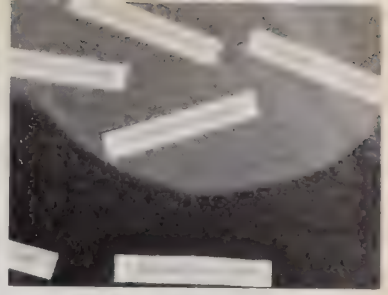
all merchandise shown write to
es Kimball, 285 Bond Street, Oshkosh, WI 54906.



Brush and Comb Sets

Encourage youngsters to take special pride in keeping their hair neatly groomed. The boy's set is tortoiseshell color with his first name in gold; the girl's set is white with her name in pink. Both have sturdy nylon bristles. *Print clearly.*

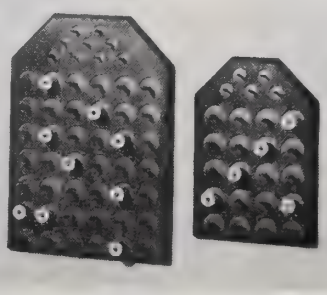
XP648-6—Girl's Set **$2.59**
XP649-6—Boy's Set **$2.59**



Personalized Iron-On Labels

A solution to the lost and mislaid clothing problem. These ⅜x2" cotton labels have your name in boilproof, fadeproof blue ink, bond to any fabric with a hot iron. One-line have full name; three-line, name and address. *Allow 2-4 weeks.* Pk. of 50.

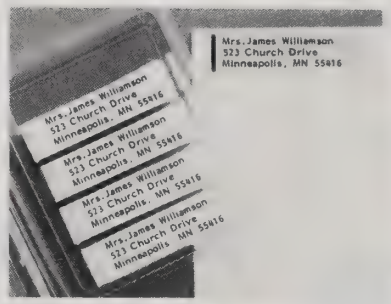
RF255-6—One-Line . . 1 pack, **$1.69**
RF269-6—Three-Line, 1 pack, **$2.19**



Thread Beds

Let you easily select the spools or bobbins you need. They're sturdy particle board, hang on wall. Small is 8x11¼", holds 25 spools or bobbins (or more, depending on size). Large is 11¼x15¾", takes 51 or more; extra-large, 11¼x20⅜", holds 69 or more. A must for neatniks.

5846-5—Small **$5.19**
5848-6—Large **$9.39**
5854-6—Extra-Large **$11.49**



Name-Address Labels

Your name and address on white or gold labels. Use them on letters and parcels, to identify books and albums. The gummed labels are 1⅞" long, carry up to four lines of type. White are in packs of 1000; gold in packs of 500. *Print personalization.*

RR201-6—White Labels, 1 pk., **$2.00**
RR212-6—Gold Labels, 1 pk., **$2.00**



Personalized Stretch Belt

Tots, teens, even grandmas in jeans are on a first name basis in this belt. The elasticized accessory is adjustable, has brass bottle opener buckle, comes in red or navy. We'll do any first name. *Print it; state color; allow 2-4 weeks.*

RF471-6—For 20-32" Waists, **$7.19**
RF470-6—For 33-36" Waists, **$7.79**

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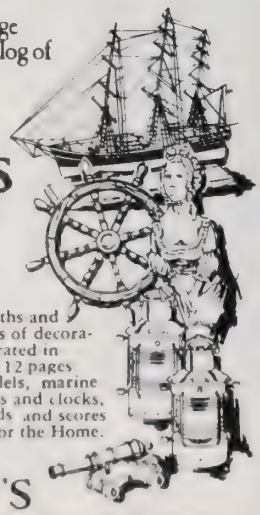
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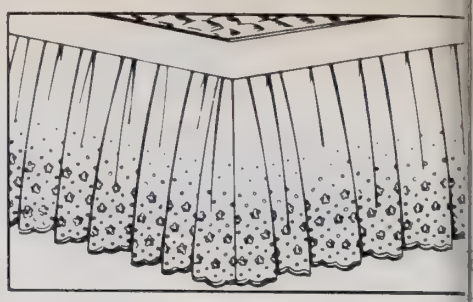
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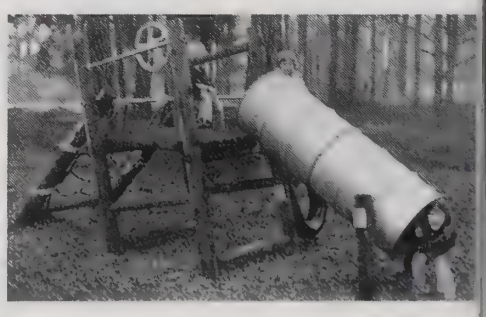
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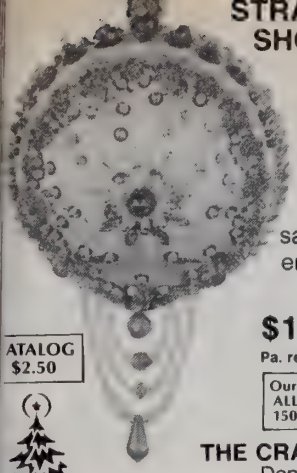
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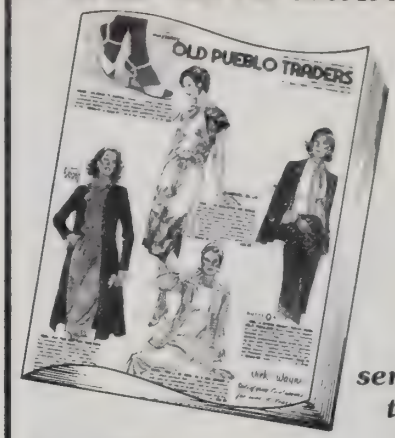
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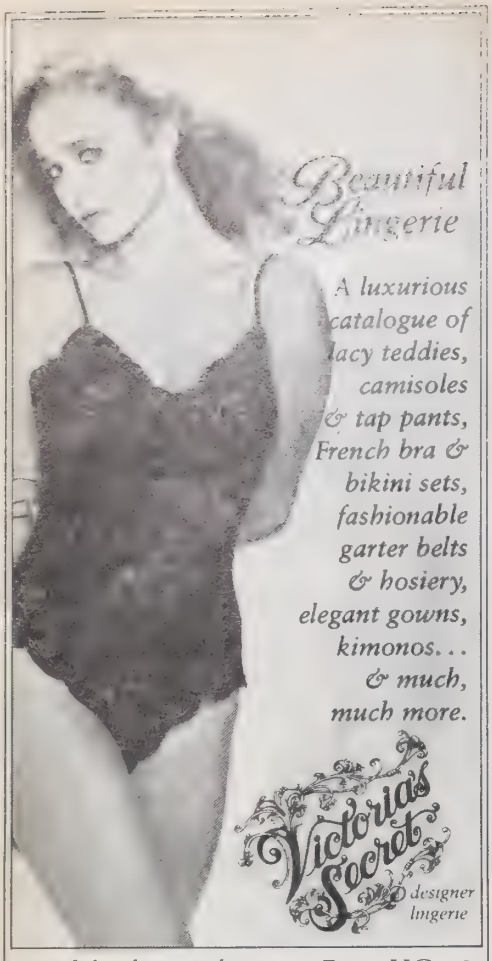
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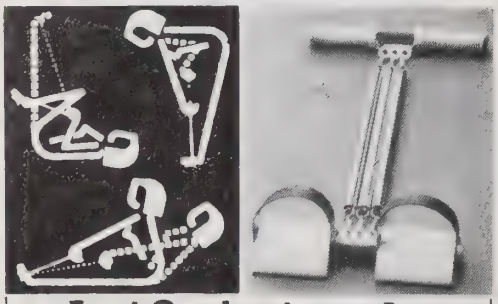
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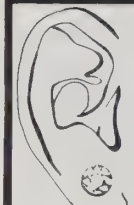
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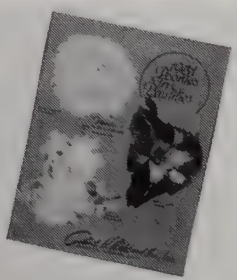
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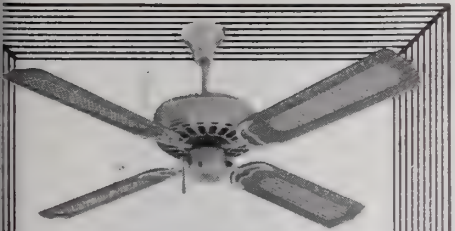
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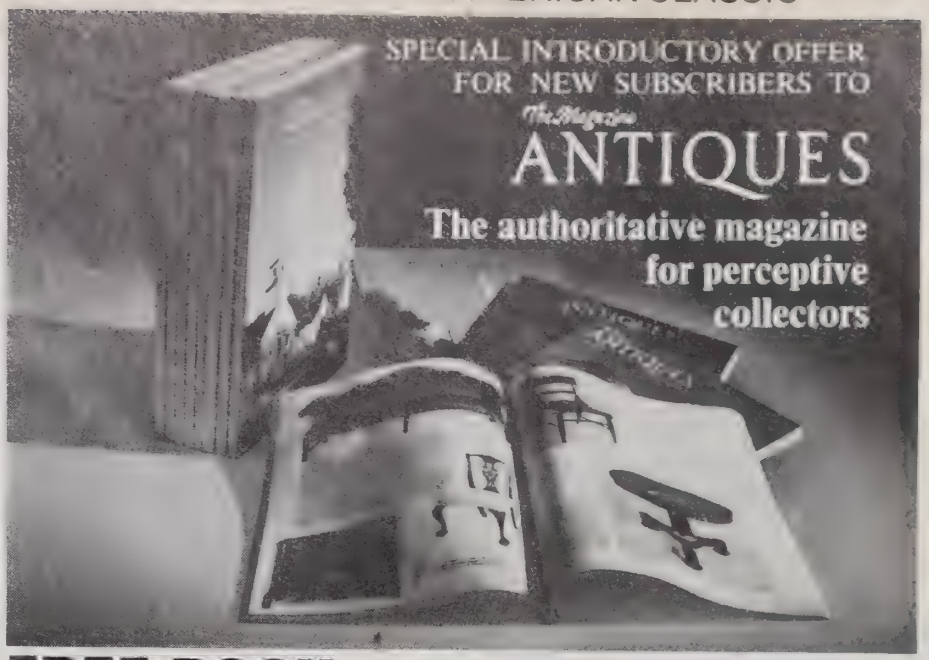
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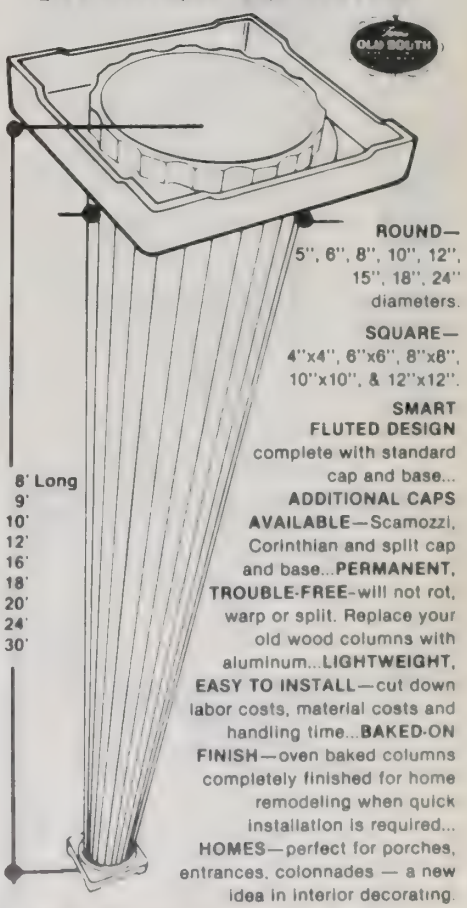
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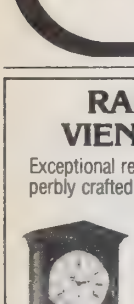
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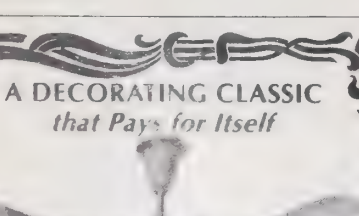


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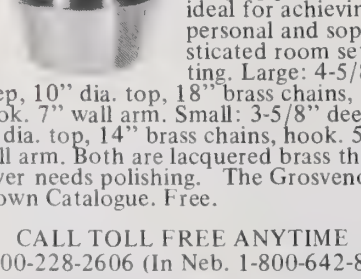
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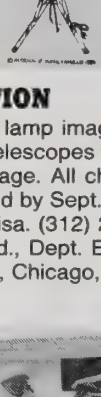
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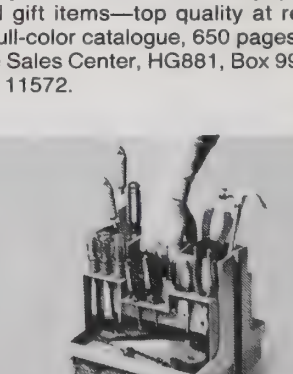
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THE DRESSING TABLE

continued from page 146

own party to go into her dressing room and have a good cough in private.

At the same time and in a very different spirit from the historicity of moving pictures like *Camille*, the modernist mood was expressing itself in beautiful new interpretations of furniture. Ruhlmann, Thonet, and others experimented with dressing tables and definitions of femininity using exotic woods and metals to make sleek, minimal shapes.

Elsewhere a generation of our mothers and grandmothers were assembling taffeta-skirted dressing tables and lining them with silver picture frames filled with our images. Even so, the dressing table wasn't the place where life was going on with any vigor—until now when we are looking for ways to build cozier habits into busy lives. The dressing table is becoming another sort of hearth as we sit down to its routines surrounded by a husband reading on our chaise longue, children on slipper chairs or lying on the floor. It may even be time to search out the tortoise-backed combs and brushes of our grandmother's generation, even if what we find is backed with some other grandmother's initials. ■

LE CORBUSIER

continued from page 110

inherent fascination that books of famous people's letters and diaries do, permitting us to share the unguarded moments of the great.

Here we can see great architectural ideas take shape before our very eyes: We are present at the creation. The contents of these volumes might surprise those who think of Le Corbusier only as master of a cold perfection or a massive brutalism. He was both, but a great deal more, too. These sketches reveal his finished thoughts emerging through a whirlwind of momentary impressions, and show that creativity is an evolutionary process of initial inspiration followed by diligent refinement. The title of one of Le Corbusier's many books puts it even more concisely: *Creation is a Patient Search.* This is an event of great cultural significance, for the wider availability of the sketchbooks will stimulate fresh thinking about Le Corbusier for many years to come.

Also making Le Corbusier timely again is the approaching completion of his last built work, the Church of Saint-Pierre in Firminy, France. After the huge success of his famous chapel at Ronchamp, France, Le Corbusier was deluged with requests for church designs, which he rebuffed, not wanting to be typecast as a religious architect. Yet he accepted this one final church commission because it was for simple, working-class people whom he knew and liked. For despite his complexity, Le Corbusier had a surprisingly simple view of what architecture should be. As he wrote in his most famous book, *Towards a New Architecture*: "One works with stone, or cement; with them one builds houses, palaces; that is construction. Ingenuity is at work. But suddenly you touch my heart, you make me feel well, I am happy, I say: That's beautiful. This is architecture." ■

THE BATHROOM

continued from page 86

we want or need, in addition to the care we give ourselves? Are we giving so much to others—children, husbands, pets, even—that we do not have time or patience for ourselves? Who is concerned with what he or she can do for us right now? With whom are we concerned? What problems are there to solve? And after the problems are solved for the day, will we feel excited and invigorated enough to enjoy ourselves at night? Are we faking, with eye lights and lip lights, rouges and long lashes—is this the message we want to give—of youth and radiance? Is it effective? Or would we be better off simply going bare? If there is a long mirror in the bathroom, we also often ask ourselves whether our bodies are satisfactory, to ourselves as much as to anyone else. Who are we, personally and sexually, as we confront our nakedness, wash it, cover it up? Some people tell themselves the truth only at this time. Others discover the truth more deviously, perhaps through the fantasies that often begin when we are private and alone. Through rumination, thought, and fantasy we can find out whether or not we love ourselves, who it is we think loves us, and whether our sexuality is involved in the process. ■

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PRICES APPROXIMATE. State and local taxes additional Asterisks (*) indicate firms that sell *only* to interior designers, department-store decorating services, or architects.

☐ the bathroom

p. 84

"Prima VI" whirlpool bath: 36″ x 18″ x 72″. By Jacuzzi Whirlpool Bath, Walnut Creek CA 94596. **Doors on Jacuzzi:** Of glass with polished and anodized aluminum frames. Suspended, vapor-resistant ceiling. **Closet doors:** Chrome-plated brass-edged. Two-way mirror. Both by The Wyatt Company, Brooklyn NY 11205. **Glazed Italian tiles:** 12½″ sq. By Marazzi, Dallas TX 75207. **Ora Feder bathrobe:** In pink silk. At Henri Bendel, NYC 10019. **"Majesta" towel:** 100% cotton. 25″ x 50″. In "pink blush." By J.P. Stevens, NYC 10036. **Model's hair and make-up:** By Robert Cali of Salon Beauté, NYC 10010.

p. 86-87

Family Fitness Center: Custom designed, polished chrome. Special order. By Marcy Fitness Products, Alhambra CA 91803. **"Saturn" stool:** Base of brushed aluminum, rim of green lacquer, seat of pink leather. At Dakota Jackson, NYC 11101. **Closet organizer:** Custom designed, electrically operated. By The Railex Corp., Queens NY 11416. **Clothing in closet:** At Unique Antique Boutique and Unique Clothing Warehouse, NYC 10003. **Stereo system:** Custom-designed remote control Audio Command room system. By Audio Command, Rockville Center NY 11570. **TRS 80 Tandy Home Computer System:** Screen, keyboard, and cassette. At Radio Shack (stores across the country), Bethpage NY 11714. **Lighting fixtures:** By Progress Lighting, Philadelphia 19134. **Lighting:** By James Nuckolls with Stephen Roche for Incorporated Consultants Limited, NYC 10010.

p. 86 bottom inset

Select-A-Rest lounge sofa: With remote control for head, back, and leg adjustments. By Frank A. Hall and Sons, NYC 10022. **"Ambience" architectural lighting control:** By Kliegl Bros., Long Island City, NY 11101. **Accessories on countertop:** At Muriel Karasik, NYC 10028. **"Telstar" telephone:** By New York Telephone, NYC 10036. **Wall mirrors:** From Sundial Fabricators, NYC 10021.

☐ celebrating the sun

p. 94–99

Orchids: From Alberts & Merkel Bros., 2210 S. Federal Hwy., Boynton Beach FL 33435. Catalogue $1.

p. 94–95

"Jennifer" lounge chairs: 62″ x 53″ x 26″. Yellow-stick, lacquered wicker. By LCS*, NYC 10021; London Marquis*, LA 90069. **Pine stump table:** 28″ high. At London Marquis* (see above).

White lacquered coffee table: From Lorin Marsh*, NYC 10022.

p. 98

"107" side chair: 19″w x 40″ high. COM, about $565. By Sally Sirkin Lewis. At J. Robert Scott, LA 90069.

Handpainted silk pillows: "Orchid Fantasy" hand-painted screen: 7′9″ high. Both from Lorin Marsh*, (see above).

p. 99

King-size bed: Custom-upholstered. 7′9″ high. Mattress height 26″. By London Marquis*, LA 90069; LCS*, NYC 10021.

☐ today's crafts

p. 100–105

These handmade items are available in limited quantity. If you find that an item has "sold out," ask the source if it could accept a special order and—if so—how long delivery would take. There may be a considerable wait with special orders.

p. 100

White earthenware cachepot: 10″ x 9″. Painted in pastel glazes. About $225. By Lila and Norman Bacon of Sweetheart Pottery. At Incorporated Gallery, NYC 10028.

p. 101

Ceramic basket: 13″ in diam. Brown, unglazed exterior, lilac-glazed interior. With two leafy handles. About $90. At room temperature can be placed in cool oven and gradually heated to up to 500°F. By Terrafirma. At Henri Bendel, NYC 10019.

photo inset

Hand-blown glass vase: Decorated on the exterior with trailings and bits of glass. 12″ high, 12″ in diam. About $1700. By Dale Chilhuly. At Heller Gallery, NYC 10021.

p. 102–103

Wild vine basket: About $175 ppd. via UPS. Available on special order only. A 25% deposit must accompany your order, with the balance of 75% due on completion of the basket. By Anita Bowman, Rt. 3 Box 63-P, St. Augustine FL 32084.

p. 102 top

Ceramic candle sconce: 15″ x 8½″. Cream-colored with hand-drawn, blue-striped detail. By Martine Vermeulen. At Feu-Follet, NYC 10014.

bottom

Moss garden: 12″ x 12″. In bamboo tray. By James Kutz for Tony's Flowers, NYC 10021.

p. 103 bottom, right

Blue glass bowl: 12″ in diam. About $430 ppd. By William Dexter. At Lyn Taylor Design Associates, 21 Creighton St., Providence RI 02906.

p. 104

Black and white glass vase: Inspired by Pueblo Indian design. About $450. By Leonard DiNardo. At Contemporary Art Glass, NYC 10021.

p. 105

Dog table: 34″ high. 18″ x 62″ glass top. Of mahogany. About $3600 plus shipping. By Judy McKie, 462 Putnam Ave., Cambridge MA 02139. **Purple vase:** Of stoneware. By Ron Dier. **Oxblood bowl:** Of stoneware. By Curtis Mitchell. Both at Gordon Foster Antiques, NYC 10021.

photo inset

"White Pageant" quilt: 2½ yds. x 2½ yds. All cotton, outline-quilted batik. About $1460. By Julie S. Haas for China Seas Inc.*, NYC 10022.

p. 105

Akari lamp: In paper and bamboo. Collapsible. Available in many sizes and shapes. By Isamu Noguchi. At George Kovacs, 831 Madison Ave., NYC 10021. Catalogue available, send $1.

Choosing herbs you'll use . . . Midsummer is pruning time . . . Avoiding garden accidents . . . Stimulating hammock reading

By James Fanning

☐ which herbs

Beginners often start an herb garden with an "assortment" of seeds or plants ordered from a catalogue. They're usually disappointed, though, to find that some of the varieties in the collection are, to all intents and purposes, useless. Balm, for instance, or borage: Who uses them? Assuming that you're going to grow herbs to use in the kitchen, the first two on anybody's list would be parsley and chives. Next would come basil and dill. Spearmint comes next, followed by rosemary, oregano, and tarragon. Then would come sage, thyme, marjoram, and savory. That's a round dozen, and enough for a beginner, in either garden or kitchen, to cope with. An herb garden that's pretty to look at would rely rather strongly on artemisia and southernwood; one for scent would feature lavender and lemon verbena—what you grow should depend on how you want to use it. One of the best books about the growing and use of herbs is Park's *Success With Herbs*, by Gertrude B. Foster and Rosemary Foster Louden, published by the George W. Park Seed Co., Greenwood, S.C. 29646, and available from them for $9.95 plus 85 cents for mailing.

☐ prune now

Pruning time, as the old saying has it, is when the saw is sharp, and one of the best times to use the saw—or pruning shears—is midsummer. Trees that throw too much shade may be thinned right now, when the effect is immediately apparent. Shrubs that are getting leggy may be headed back with the assurance that whatever new growth develops will be hardened-off before winter. And there's no need to worry about the cuts healing over, either,—now is the time when growth and healing are at their most rapid. Make sure, though, that saws and shears are all sharp—that makes for quick, clean cuts that plant and pruner will both appreciate.

☐ play it safe

Year after year, hospitals report a sharp increase in accidental injuries during the summer months. Many of these injuries are caused by motorized garden equipment, but that does not mean the equipment is to blame; in practically every case, the real culprit is carelessness on the part of the operator. Sometimes, this carelessness is a result of the contempt bred of familiarity, so the very first rule for safety is: Be alert. Don't think that because you've been using a particular piece of equipment for years without incident you can shut your eyes and let the machine run itself. Be aware of the limitations of the machine you are using. A riding mower, for instance, is simply not made to operate on a steep slope—a large proportion of accidents involving this type of equipment occur because of tipping, and this is always the fault of the operator, not the machine. And rotory mowers can be hard on the toes of a careless operator. Hard-toed shoes will go far to protect the wearer's feet in the event of a slip, but in any case bare toes must be strictly forbidden. And keeping the machine in good repair is important, too. Screws and bolts should be tightened, and any parts worn to the point of falling off replaced. The instruction sheet that comes with each machine is a vital piece of equipment, too. Keep it in plain sight near wherever the machine is stored and read it now and then, just to be sure none of the safety rules have been overlooked. And see to it that small children are safely indoors before any piece of your equipment is started up.

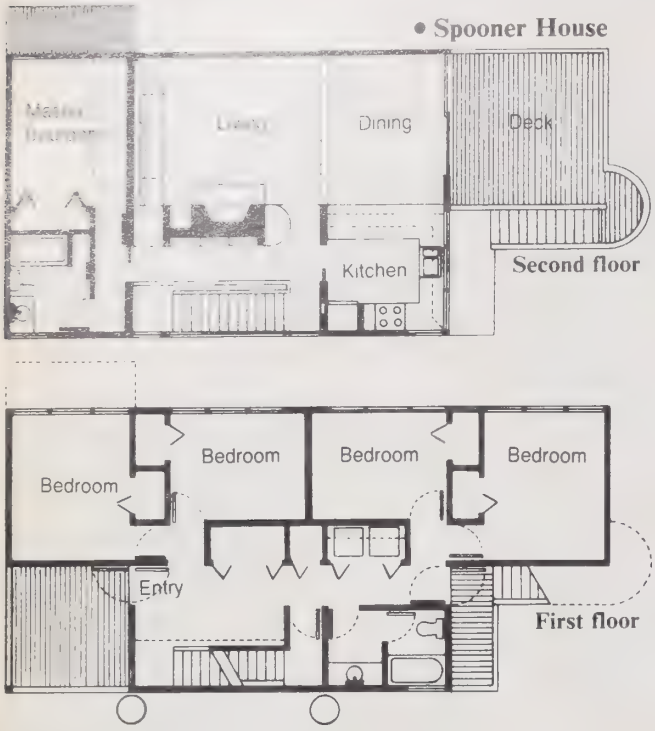
☐ peak reading

Call it hammock reading if you like, but *Earthly Pleasures,* by Roger B. Swain (Scribner's, $10.95), has a lot more meat to it than the usual detective story. Easy to read but intellectually stimulating, these essays by a professional biologist cover a wide range of subjects, from maple syrup to mistletoe. Mr. Swain has a scientist's understanding of the basic nature of things, plus a farmer's eye for the behavior of people, plants, and animals. His essays are brief and very much to the point, yet packed with information—of which a lot will be new to many gardeners—and humorous as well. ■

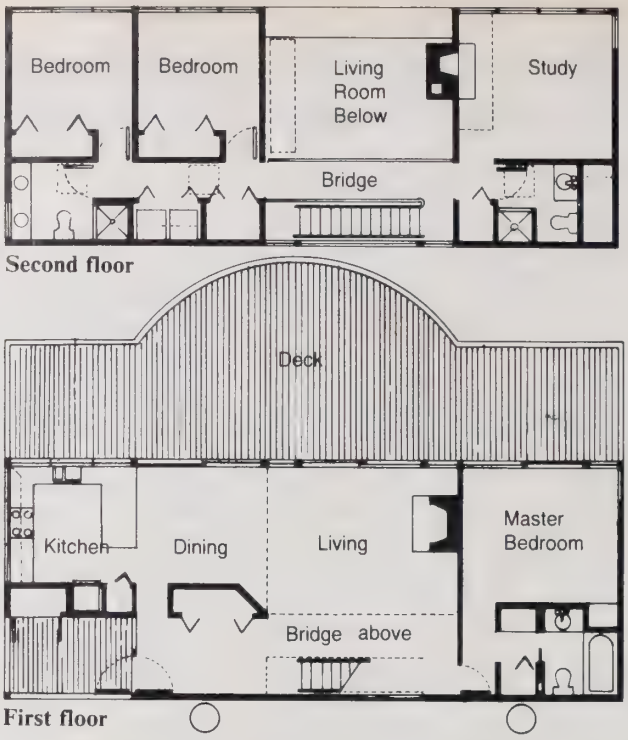


Floor plans for the two houses on pages 118–121.

• Spooner House



•Pantaleoni House



The Spooner House: *This family requested an upstairs main floor for social spaces and master suite; two decks face the view. Below: four view-side bedrooms.*
The Pantaleoni House: *The main, ground floor is almost half deck, providing outdoor access for living area, owner's room. Upstairs: two bedrooms and baths, study.*

Pantaleoni house

ARCHITECT: Crissman & Solomon Architects Inc.

•STRUCTURE
Foundation: Poured concrete.
Framing: 2 x 4 stud.
•EXTERIOR OF HOUSE
Exterior walls: Plywood sheathing and white cedar shingles.
Insulation: 1½-inch plastic foam batt.
Roof: Red cedar shingles.
Doors: Solid-core birch.
Windows: Wood awning by Marvin; ⅝-inch insulating glass.
Skylights: Flat sloping frame by Wasco Products, Inc. and O'Keefe & Merritt Co.
Cutters and downspouts: Copper scuppers and PVC leaders.
Deck: 2 x 4 fir decking.
Exterior paints: Trim in oil enamel by Benjamin Moore.
Exterior finish: Pentachlorophenol wood preservative.
•INTERIOR OF HOUSE
Walls: Sheetrock by U.S. Gypsum. In bathroom tub enclosures, ceramic tile.
Ceiling: In living room, 1 x 4 fir.
Floors: Plywood sub flooring with 2-inch oak strip flooring. In bath, ceramic tile by Ameri-

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ın Olean Tile Co.
ıterior finishes: Interior walls, latex flat. In-rior trim, oil semi-gloss. Both paints by enjamin Moore. Floor finish, polyurethane.
oors: Solid core birch. Sliding doors with luminum framing by Arcadia, Div. of lorthrup Architectural Systems.
lardware: Bright chrome by Schlage Lock o.
ighting fixtures: Recessed and track by ightolier, Inc.
ireplace: Masonry.
.itchen cabinets: Custom plastic laminate by i. C.
.itchen countertops: Maple butcher block nd Dupont Corian.
'lumbing fixtures: In bathroom, Spectra tub, :ondalyn built-in lavatory, and Cadet toilet, ll by American-Standard. Shower fitting by peakman Co. Vent fan by Nutone Div., Sco- ill Mfg. Co. In kitchen, stainless steel sink y Elkay Mfg. Co.
Heating and cooling system: Individual fan oil units by Chromalox, Emerson Electric Co., Emerson-Chromalox Div. Electrical wa-er heater.

Spooner house

ARCHITECT: Crissman & Solomon Architects Inc.

STRUCTURE
Foundation: Poured concrete.
Framing: 2 x 4 stud.
EXTERIOR OF HOUSE
Exterior walls: Plywood sheathing and white cedar shingles.
Insulation: 1½-inch plastic foam batt.
Roof: Red cedar shingles.
Doors: Solid core birch.
Windows: Wood awning by Marvin; ⅝-inch insulating glass.
Skylights: Flat sloping frame by Wasco Products, Inc. and O'Keefe & Merritt Co.
Gutters and downspouts: Copper scuppers.
Deck and balcony: 2 x 4 fir decking. Steel pipe rail.
Exterior paints: Oil enamel by Benjamin Moore.
Exterior finish: Pentachloro-phenol wood preservative.
INTERIOR OF HOUSE
Walls: Sheetrock by U.S. Gypsum. In bathroom tub enclosures, ceramic tile.
Floors: Plywood subflooring with 2-inch oak strip flooring. In bath, vinyl asbestos tiles.
Interior finishes: Interior walls, latex flat. Interior trim, oil semi-gloss. Both paints by Benjamin Moore. Floor finish, polyurethane.
Doors: Solid core birch. Sliding doors with aluminum framing by Arcadia, Div. of Northrup Architectural Systems.
Hardware: Bright chrome by Schlage Lock Co.
Lighting fixtures: Recessed and track by Lightolier, Inc.
Fireplace: Heatilator Model 3042 by Vega Industries, Inc. Hearth in natural cleft slate.
Kitchen cabinets: Custom plastic laminate by G. C.
Kitchen countertops: Maple butcher block. Plumbing fixtures: in bathroom, Spectra tub, Rondalyn built-in lavatory, and Cadet toilet, all by American-Standard. Shower fitting by Speakman Co. Vent fan by Nutone Div., Scovill Mfg. Co. In kitchen, stainless steel sink by Elkay Mfg. Co.
Heating and cooling system: Individual fan coil units by Chromalox, Emerson Electric Co., Emerson-Chromalox Div. Electric water heater. ■



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HOUSE SENSE

continued from page 46

faucets

Both American and European manufacturers see faucets and accessories as integral parts of the overall superbath design. Some are quite contemporary, with wood, crystal-like acrylic, and natural gemstone handles. Some of Sherle Wagner's and Paul Associates' are clearly in the tradition of modern sculpture. The New York firm of P.E. Guerin specializes in hard-to-find and highly distinctive bath hardware. Artistic Brass of Los Angeles produces hardware of sleek chrome and clear acrylic. The German firm of Grohe exports beautiful gull-like faucets for baths. Hastings imports elegant white porcelain faucets. And American-Standard complements its Roma line of bath furnishings with lever handles in clear acrylic or brown, green, or ivory onyx.

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●Artistic Brass
3456 East 11th St.
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New York, N.Y. 10022
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●Sherle Wagner International
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●WaterJet Corp.
8431 Canoga Ave.
Canoga Park, Calif. 91304 ■

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☐ decorating

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☐ eating, entertaining

5. A WHOLE LOTTA COLADAS, desserts, and entrées are in this new recipe booklet—34 pages of beautifully illustrated, easy-to-prepare food and drink ideas made with CocoRibe coconut rum liqueur. National Distillers.

6. EXCITING DANISH TABLETOP PRODUCTS. Color brochure features dinnerware, flatware, Kobe-style enameled steel cookware, ceramic cookware, teakwood accessories, stems and bar glasses. Dansk International Designs.

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☐ gardening

9. ALL ABOUT GREENHOUSES. An exciting new 125th-anniversary information package includes beautiful new 24-page greenhouse dream book filled with color photographs, with an equipment and accessories brochure. Plus "Greenhouse Living," a publication with a special section on solar energy. Lord & Burnham. $2

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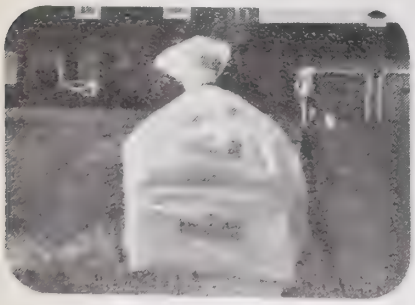
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SEPTEMBER 1981
VOL. 153, No. 9



ON THE COVER

Luxuriously long curtains add color to the plant-filled bay window in the William Tomickis' bedroom. The fabric was hand-painted by Stephen Montgomery, then bordered with a chevroned fabric by Alan Campbell. For a broader look at the room, see page 122. Photograph by Feliciano.

DECORATING ARCHITECTURE BUILDING

46 Homestyle
Edited by Elizabeth Gaynor
64 Energy Answers
By Sandra Oddo
68 House Sense
By Jean Spiro Breskend
74 Remodeling Ideas
110 The Pastel Rainbow
By Suzanne Slesin
116 A Public Woman's Private Place
122 A Young Family Loves Color
134 Color As Structure: The Newest House By Luis Barragán
By Marie-Pierre Toll
142 Rooms Defined by Paint
146 An Expert's Guide to Color
By Tina Beebe
158 A Passion for the Past
164 Color the Bedroom Feminine

TRAVEL

94 Going Places, Finding Things
Edited by Paula Rice Jackson

FEATURES

8 Current: Architecture, Art, Books, Dance, Music, Movies
26 Money: Why Invest in Money-Market Funds. *By Paul Gross*
32 You and Your Car
By Richard and Jean Taylor
42 Upfront. *By Elaine Louie*
60 The Kitchen
82 Country Notes. *By Dee Hardie*
84 Collecting. *By Elaine Greene*
92 Home Entertainment. *By Hans Fantel*
106 Entertaining Notebook
Edited by Nancy Richardson
109 The New Rainbow (*Editorial*)
130 "I See a Red Door and I Want to Paint It Black." *By Eve Babitz*

WINE & FOOD

171 Cooking Up Parties in Style
172 A Backyard Clambake
174 A Mongolian Fire-Pot Supper
176 Serving Up Efficiency with Style
180 Good Spirits. *By Penelope Wisner*

BEAUTY & HEALTH

38 Looking Good, Feeling Fit
By Mary Seehafer
50 Your Family's Health
By Jane E. Brody

GARDENING & HOUSE PLANTS

102 Plants Around the House
By Richard Langer
155 Fragrant Garden Geometry
190 The Garden. *By Penual P. Allan*
227 Gardener's Notes. *By James Fanning*

ANTIQUES

86 Antiques: Questions & Answers
By Louise Ade Boger

READER'S SERVICE

98 Dear H&G. *By Margaret Morse*
188 Shopping Information
192 Shopping Around with Audrey Nichols
218 Best in Booklets
226 Building Facts

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ARCHITECTURE
BY MARTIN FILLER

Marcel Breuer: Furniture and Interiors
The Museum of Modern Art, New York, until September 14.

There is a great deal more to architecture than just building buildings, and in recent years there has been a reawakened interest among architects in such traditionally related fields as interior, landscape, and furniture design. An indication of that new awareness is a long-overdue retrospective of the furniture designs of architect Marcel Breuer, which sadly and unexpectedly was transformed into a memorial exhibition upon his death on July 1 at the age of 79. The passing of Breuer, the last of the major figures of the Modern Movement, brings to mind even more strongly the significance of his revolutionary role in creating the rooms of our century.



■ *Breuer's Cesca chair, first produced in 1928, still made by Thonet.*

Breuer's most famous design, of course, is his classic Cesca chair, with its continuous bent-tube frame and cane seat and back. First produced in 1928, it is a chair possessed with a seemingly magical quality of looking absolutely fresh and appropriate in every conceivable setting; it is to 20th-century furniture design as Michael Thonet's famous bentwood Vienna Café chair was to the 19th. Because of the ambiguities of design copyright laws, Breuer was not made a rich man by his ubiquitous Cesca chair. Knock-offs by the hundreds continue to proliferate (without royalties to the original designer) and the copies often shamelessly steal his name too. Advertisements for "Breuer" or even "Cesca" chairs are commonplace. [illegible] range of furniture designed [illegible] than his best-known bent-tube pieces, and the 45 examples of his furniture in the MOMA show demonstrate just how versatile he was. For example, his rough-hewn wooden armchair of 1923 recalls the pre-industrial phase of the Bauhaus, which started out as a handcraft-oriented group before its shift to a machine-like Modernist style. (Breuer was a student and later a teacher at the Bauhaus.) He also worked in aluminum and molded plywood, producing designs that though diverse in form, always shared a strong sculptural quality. Accompanying the exhibition is an important monograph by art historian Christopher Wilk (the show's co-director and guest curator), constituting the first fully-detailed history of Breuer's furniture and interior design, and setting forth a previously uncharted and highly important chapter in the history of modern art. ■

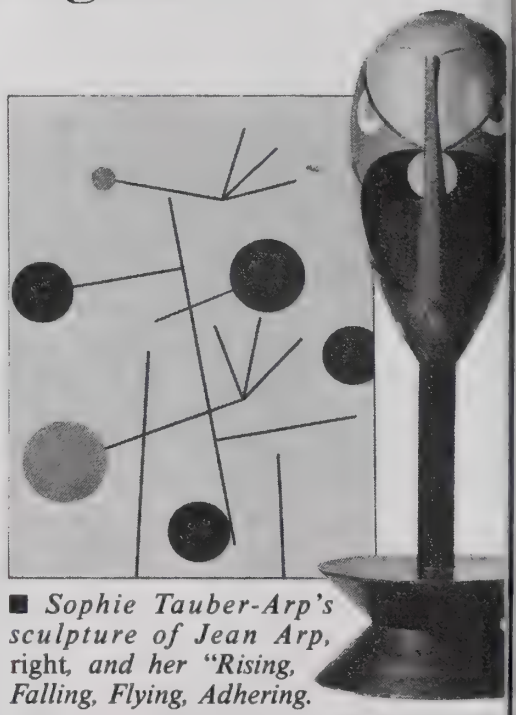
ART
BY MARY ANN TIGHE

Sophie Taeuber-Arp, *Museum of Modern Art, N.Y., September 16–November 29. Museum of Contemporary Art, Chicago, January 9–March 7, 1982. Museum of Fine Arts, Houston, April 1–May 16, 1982. Musée d' Art Contemporain, Montreal, June 10–July 25, 1982*

Did she put on his knowledge with his power. . . ?"

That intriguing, difficult question from the Yeats poem "Leda and the Swan" has always reminded me of the dilemma that confronts a woman who marries someone in the same line of work. She may sign the product of her labors as her own, but if she triumphs professionally, the inevitable chorus of doubt is heard: How much is her contribution? How much is his? And should history choose to remember her, the best she could hope for—until recently—was to be recorded as her husband's collaborator.

It's ironic that Sophie Taeuber-Arp should have suffered this fate, for she was her husband Jean Arp's peer in every way. Painter, sculptor, craftsman, designer, dancer, publisher, Taeuber-Arp (how modern that hyphenated name—and from a woman born in 1889!) was the center of the iconoclastic Dada group that formed in Zurich after World War I. She was a performer in the crazy happenings at the Café Voltaire at night, while during the day she supported herself and her artist husband by teaching weaving and embroidery at the School of Applied Arts.



■ *Sophie Tauber-Arp's sculpture of Jean Arp, right, and her "Rising, Falling, Flying, Adhering.*

Somewhere in the midst of this activity she found time for her own creative work, because those years in Switzerland also saw the emergence of her distinctive style in painting and sculpture. Around 1915 she came to an abstract geometric image that, while resembling the work of artists like Mondrian and Kandinsky, was not so programmatic in its motivation. Taeuber-Arp was less interested in illustrating theories, and more unself-consciously involved with pure artistic concerns of form and color. The classic Taeuber-Arp picture is a series of rectangles (in the early work) or circles painted in clear, clean, but subtly modulated colors and arranged in simple though rhythmic configuration—evidence of what critic Hugo Weber called "l'element choreographique" in her art.

This allusion to Taeuber-Arp's considerable skill as a dancer and its connection to her visual art activities is typical of this artist. No respecter of categories, Taeuber-Arp often borrowed from one aspect of her life to fuel another. Her textiles led naturally to the precise horizontal and vertical formats of her paintings. She adapted her skills in the fine arts and crafts to costume, set and interior design, including the decoration of the café-restaurant L'Aubette in Strasbourg. That assignment, which Carolyn Lanchner, the director of the Museum of Modern Art's Sophie

Continued on page 10



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A guide to style by a pair with flair...

ART

continued from page 8

Taeuber-Arp exhibition, calls "the first important public environment in which art and function are integrated," enabled the artist to employ her husband and Bauhaus visionary Theo Van Doesburg. It also freed her from the economic necessity of her academic work and allowed the two Arps to move into the Parisian artistic community and build a home, which Taeuber-Arp designed, on the outskirts of the city at Meudon. There she was to live and work until the Nazis forced them into exile. In 1943 she died in her sleep, killed by the gas released from her bedroom's faulty heating system.

Later Jean Arp wrote about his wife: "It was Sophie Taeuber, who through the example of her clear work and her clear life, showed me the right path, the road to beauty. In this world, up and down, light and darkness, eternity and ephemeralness are in perfect balance." That balance made the dovetailing of their personal/professional selves possible. Hans Richter's description of the couple states the equation perfectly: "She was Arp's discovery, just as he was hers. . . ." ■

BOOKS

BY CAROLINE SEEBOHM

Doing it with Style
by Quentin Crisp and Donald Carroll
Franklin Watts; $10.95

I avoid how-to books like the plague, but in this case my attention was caught by one of the authors, Quentin Crisp, whose televised autobiography, *The Naked Civil Servant,* was unforgettable. No closet could contain such a personage, and since his life is his art, a book on the subject was bound to contain something of interest. "To be a stylist is to be yourself but on purpose," the authors claim, and most of the book illustrates that ingenious apothegm. They discuss dressing, eating, working, and entertaining with style. They analyze public figures for their style quotient—Tallulah Bankhead seems to be a favorite. The sensitive reader may observe a certain classic English snobbishness creep in, especially in the sections on home decorating and on naming your children. And some may say that it is surely not stylish to write a how-to book in the first place. But these amusing fellows get away with it—in style. ■



■ *Coauthors Donald Carroll, left, and the inimitable Quentin Crisp.*

Social Studies
by Fran Lebowitz
Random House; $9.95

In *Metropolitan Life,* her first essay collection, Fran Lebowitz gave us the immortal line (in the context of T-shirts with messages on them): "If people don't want to listen to *you,* what makes you think they want to hear from your sweater?" Her new book is more of the same—which is both good and not so good.

What's good is that Ms. Lebowitz continues to be very funny indeed. Her victims are nonsmokers, telephone operators, people with suntans, house plants, airports, exercise freaks, and the flora and fauna of upwardly mobile middle-class living. She gives guidelines for a rich person who wants to get to know a poor person ("Generally speaking, the poorer person summers where he winters") and for New York apartment hunters ("'Interesting' generally means that it has a skylight, no elevator, and they'll throw in the glassine envelopes for free"). She has Woody Allen's paranoia about Los Angeles, and W.C. Fields's distaste for children.

The book is peppered with wonderfully quotable one-liners, and that, oddly enough, is ultimately not so good. Exposed to a surfeit of aphorisms, the reader's smile fades to a Pavlovian twitch, and the author's repetitive techniques

Continued on page 14

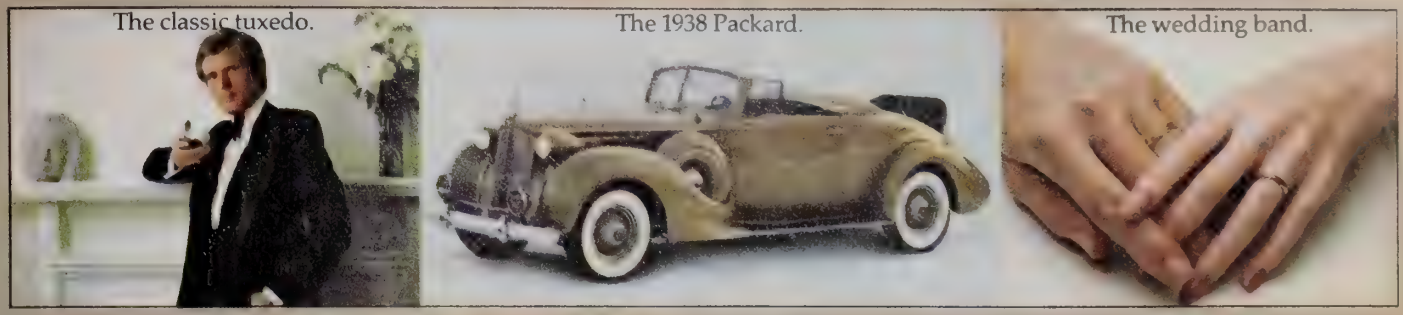
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Spotlight on women who call the steps...

BOOKS

continued from page 10

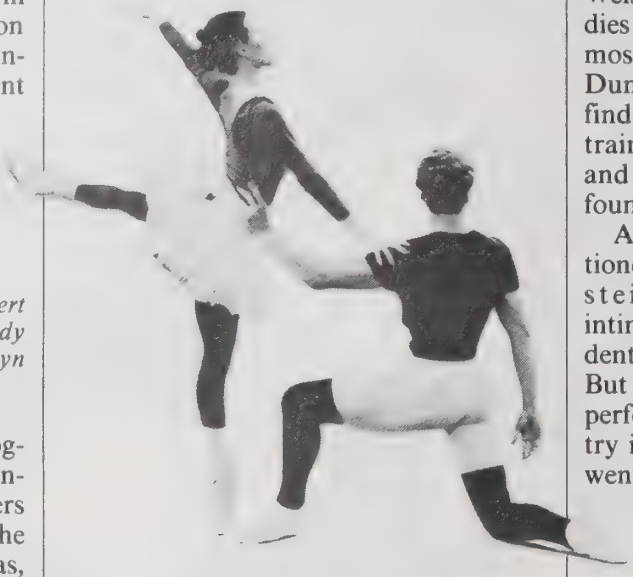
(lists, tips, headings) reveal their threadbareness. In short, Ms. Lebowitz is in danger of falling into the Neil Simon trap—it seems that even the most inspired funniness needs ballast to prevent it from becoming simply hot air.

DANCE

BY MARY ANN TIGHE

Salute to Women Choreographers, *Shubert Theater, Philadelphia; fall 1981. Kennedy Center, Washington, D.C., and Brooklyn Academy of Music, New York; spring 1982.*

The idea of the woman choreographer is a 20th-century concept. Women were the leaders in dance in this century, the revolutionaries, opening up new vistas, whole new approaches. But what's really important is that they had to free themselves in order to do it. They couldn't just be a *little* revolutionary because they had so very far to go in order to free themselves and their craft."



■ *Pennsylvania Ballet's Tamara Hadley and William De Gregory.*

Reflections such as these caused Barbara Weisberger, director of the Pennsylvania Ballet, to add a salute to women choreographers to this fall's schedule. Weisberger is herself one of the great ladies of American dance, and it seems most fitting that the work of Isadora Duncan and Doris Humphrey should find its way to the bodies of dancers trained in the school Barbara created and performing for the company she founded.

At the age of eight, Barbara auditioned for Balanchine and Lincoln Kirstein (could anything be more intimidating?) and became the first student at the School of American Ballet. But a young American dancer had few performance opportunities in this country in the '40s and '50s, and Weisberger went to college, satisfying her love of dance with occasional performances in the area around her home in Wilkes Barre, Pa. By the late '50s she had put together a group of her own and then, in 1962, made the major commitment of creating a school that would supply dancers to her own fully professional company. Today critics agree that the Pennsylvania Ballet is one of this country's most important dance companies.

More on Barbara's overview of the situations of women in dance: Is it just a coincidence that the dances of Isadora Duncan and Doris Humphrey (and that other great revolutionary, Martha Graham) seem so deliberately to break away from the strictures of ballet? Could it be that ballet, a form created primarily by male choreographers, was so involved with the ethereal and the precisely controlled line, that women, in finding their own expression, looked to a more earthbound stance, and a more expansive gesture? "Well, it is true that the dances created by these women came from the whole spirit, from her emotional life, and were, to that extent, less involved with technical aspects. Dances by women, if one is to generalize—and I think it's always trouble when you do—do seem more involved with earth than with air."

What about the situation today? "Our salute will include two new pieces by women working in very different modes right now. Loyce Houlton is with the Minnesota Dance Theatre (Maybe you know her daughter, Lise Houlton, who is with American Ballet Theater?) and her work has received a great deal of exposure internationally but surprisingly

Continued on page 16



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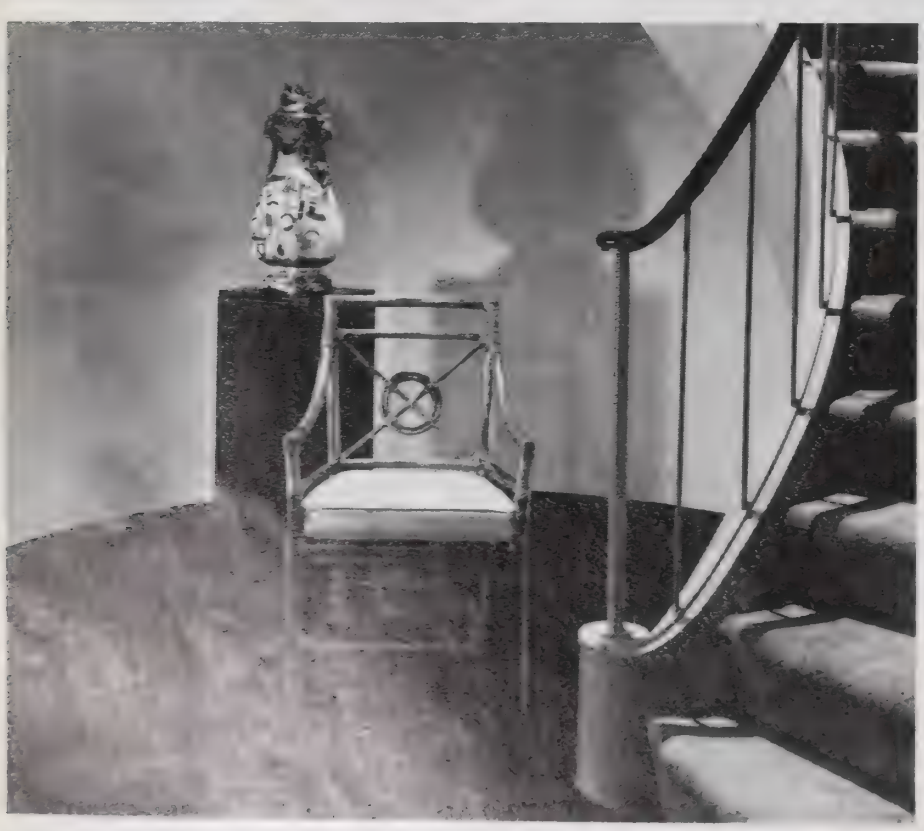


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McGUIRE

DANCE

continued from page 14

little here in the U.S. Her pieces are theatrical and avant-garde, and she's considering using some multimedia effects in the one she is doing for us. It's about time her work is seen in the East on a company of national stature.

"Patricia Birch is the other choreographer doing a new dance for us, and I think she is the most exciting choreographer working today on Broadway and in the movies. She's never done anything on a ballet company before and is very enthusiastic. She's also talking about collaborating with an artist like Maurice Sendak or Red Grooms on this piece.

"I find so much despair at the moment about the state of dance, constant complaining about everybody's work being derivative. I think we've been spoiled here because in this country we've had the greatest geniuses in dance. Our standards have been set so high, we expect only the greatest work—and really, how much can that happen?

"You know, it's women choreographers who did that. Women were the nesters, caring about bringing a family of dancers together, building a company. They've been the foundation of American dance (except for Balanchine)." ■

MOVIES

BY DAVID DENBY

The first half of 1981, when movie after movie opened and then collapsed at the box office, will probably be known among future chroniclers as the time of the Great Fear. What made those months so scary was that there was no particular pattern to the failures: *Thief,* an ambitious gangster film with a flashy high-tech style, flopped, and so did *Nighthawks,* a rabble-rousing, slam-bang police melodrama; *Eyewitness,* a classy romantic thriller, freshly written and acted, performed disappointingly; and so did *The Hand,* a horror movie full of old tricks. In all, box-office was down 15 percent from the previous year, with only *Excalibur* and some grind-house horror movies providing clear profits.

And then there was the *Heaven's Gate* fiasco, which frightened everyone. At last, the unimaginable had happened: A hugely expensive movie had opened and done *no business at all.* (Even in Paris, where the movie was a critical success, no one went to see it.) In the wake of this catastrophe, United Artists (the company that produced the movie) was sold to MGM, and a great many ambitious projects were canceled at other studios. In May, the screenwriters went on strike, bringing development of new

Continued on page 20

"My home is very important to me.

In it I have surrounded myself with things I love that I have collected. It gives me great pleasure to look around and enjoy it. Architectural Digest has furnished me with a beautiful photographic record of this haven which I shall always have—in the event I decide to change any part of it. After all, a woman wouldn't want to eliminate the possibility of using her natural prerogative, would she?"

—Dinah Shore



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And Diana Vreeland found our coverage of her home "too delightful for words. Your photographer is a genius, and so is your writer. How beautiful the whole magazine is."

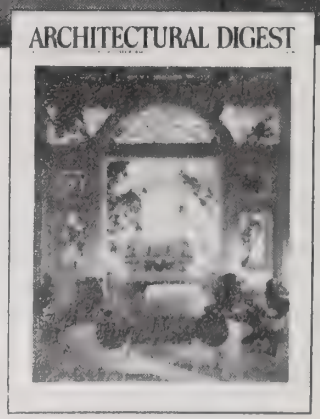
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If you love beautiful homes—and are curious about what marvelous effects have been achieved behind the closed doors of delightful country estates, penthouse apartments, Mediterranean villas, imposing old townhouses, film stars' mansions, French provincial castles—isn't it about time you, too, discovered *Architectural Digest*?

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The nostalgic box-office smash of the summer... A brave new wave of computer music...

MOVIES

continued from page 16

ideas to a halt. A month later, in a fit of irrational anxiety, Universal Pictures, the most prosperous of the major studios, fired its entire publicity and advertising staff in New York in a single day. No one knows why.

All of this fear got passed along to the press, which seemed to feast on it. In years past, a major newspaper like *The New York Times* may have run an occasional film-business story, but now it runs two or three such stories a week. Analyzing the reasons for a movie's box-office success or failure has become a highly specialized sub-branch of journalism, and it's not unusual to hear such analysis performed by non-pros in offices, at parties, over dinner. It's become a game, a lottery without risk, a form of inside dopesterism for outsiders. Critics, including this writer, are hardly immune. On the street, outside the screening rooms, some of the most influential critics in the country can be heard saying things like "Do you think kids will like it?" or "Do you think it will play well outside New York?" At times one gets the impression that talking about the aesthetic merits of a movie, even with other critics, is now considered naive or stuffy or besides the point.

As much as anyone else, critics enjoy being part of the excitement of a hit. Trying desperately to ace out rival news-



■ *Spielberg and Lucas's* Raiders of the Lost Ark: *fond homage to '30s serials.*

papers and magazines, editors rarely have much trouble inducing critics to write a feature story with a built-in rave review about a movie expected to make it big. At the beginning of every summer, a single movie reaps the benefit of this journalistic rivalry. In recent years, it's been *Jaws, Star Wars, The Empire Strikes Back*. This year everyone settled on *Raiders of the Lost Ark*. In the fervent praise for this movie, one can detect the eagerness not merely to recognize a hit but to make one. By the end of June, the Great Fear had begun to recede—business was healthy again. But journalistic standards had suffered a setback. Even if one judges it solely against the other cartoon spectaculars of the season, *Raiders* doesn't come out on top.

Yet *Raiders* is a landmark of a sort. Steven Spielberg's movie (George Lucas produced) carries to a logical conclusion the tendency of big pop movies to concentrate all film expression in thrills and surface excitement. The imagery is extraordinarily bright and clear—like cartoon imagery. You can read everything in the frame at once; the compositions have little of the old Hollywood texture—the lights and shadows, the atmosphere, the sense of normal life going on around the edges. Everything in *Raiders,* even the most exciting stuff, looks as if it were staged in order to be shot for a movie. As in a '30s serial, one damn thing happens after another—the hero survives one danger only to fall into another. This absence of complication makes the film charming, exhilarating, exciting—a brilliant toy. But there isn't a recognizable human being anywhere in *Raiders* and not a shred of motivation, "psychology," or dramatic development. Thrills before everything. Steven Spielberg fills the Egyptian desert with Nazis (the film is set in 1936) but has nothing to say about Nazism; he uses the Nazis for a charge of evil, for comedy, even for their graphic possibilities. *Raiders* represents the divorce of movies not only from literature and history but from life itself.

Richard Lester's *Superman II,* on the other hand, is actually rather touching. Mixed in with the airborne feats, the struggles between superior beings, the laser-beams and nuclear blasts, one finds the story of a superior man who gives up his powers in order to make love to a woman. When he's beaten up by a common bully, Superman knows pain and humiliation for the first time in his life. And poor Lois Lane must decide whether she loves this man without his glamorous strength. Will Clark Kent, the awkwardly heavy stiff with thick glasses, satisfy her romantic desires after all? *Superman II* is still a grandiose pop fantasy, but by grounding the story in common emotions and longings, Lester takes the prepackaged gleam off the material. At least there's something here we can connect with.

In *Dragonslayer,* the most wonderful sight on screen, apart from the huge, scaly, fire-breathing dragon itself, is the immensely powerful and affecting Sir Ralph Richardson. Playing the ancient sorcerer Ulrich, Richardson reads the mystical mumbo jumbo in his own highly idiosyncratic style, with its odd shifts in voice timbre and sudden emphasis. But what authority, what magisterial assurance! In an industry saved from the doldrums by $20-million cartoons, Richardson reminds us of the human glory that has been lost. There's something in that face—the fierce longing in the eyes, perhaps—that should stir young moviegoers more than all the machine-tooled thrills in *Raiders of the Lost Ark.* ■

MUSIC

BY ALAN RICH

Machine as maestro

Any day now, the experts tell us, that little box over in the corner—the one that looks like a typewriter but isn't—is going to solve all of life's thornier mysteries. Thanks to the computer, we'll be able to plan our dinner and order the groceries, plan vacations and print our own plane tickets, run up new bills and pay them without anything as mundane as a check or a dollar bill in sight: all this and . . . composing music?

Yes, composing; yes, music. You might think that that most personal and arcane of all arts might remain aloof from the intrusions of electronic circuitry, but no. Computers have been in-

Continued on page 24



Carpet designed by Alessandro for Karastan.

The Alessandro furniture collection includes sculptural forms, such as the cocktail table shown above, hand decorated in fantasies of natural materials; marble, whalebone and tortoise shell. The upholstery fabric is also designed by Alessandro.

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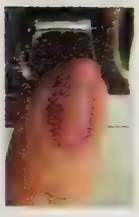


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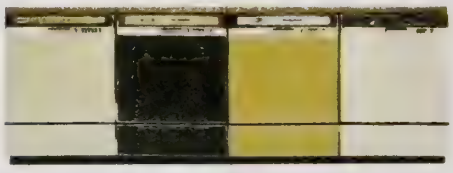
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More loading convenience.

Only KitchenAid gives you a completely usable lower rack. No lost space. No cut-out portion to accommodate the wash system.

And KitchenAid also gives you true upper rack loading flexibility. Our exclusive 16-position adjustment lets you lower one side or raise the other. The dividers even fold down. So odd-shaped items fit in easily.



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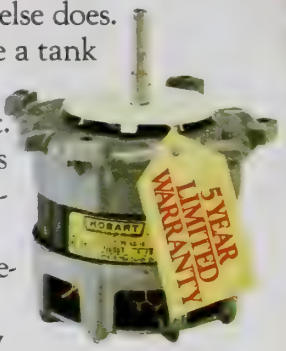
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Certainly there are dishwashers that cost less than KitchenAid. Because they give you less than KitchenAid. Compare for yourself. We think you'll find the difference in dishwashers is a lot bigger than the difference in price. For additional information, write KitchenAid Division, Troy, Ohio 45374.

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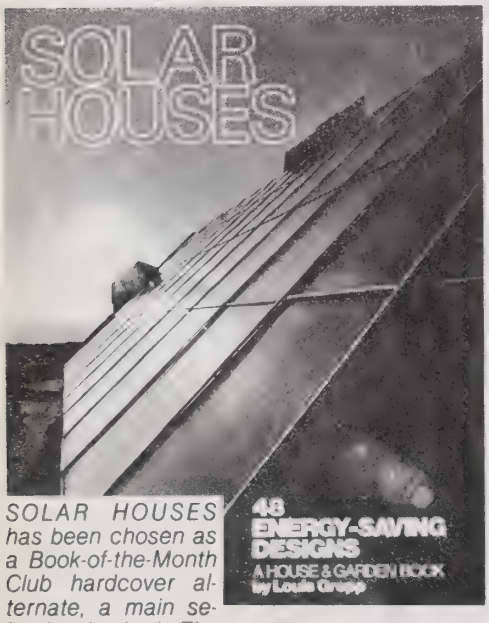
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MUSIC

continued from page 20

volved in making up music now for well over a decade. And by "computer," I don't mean merely those splendid gadgets that can generate sounds that go whoosh and whirr like *Star Wars*. Those gadgets, which go by the general name of *synthesizers*, have their place and have been around for a long time; the electric organ in your local church or cocktail lounge is a synthesizer invented even before the name became famous.

Computers do more. In the early 1970s, the composer Lejaren Hiller, working with a computer at the University of Illinois, impressed upon the memory of that machine all the information he knew about the way composers in the 18th century wrote symphonies: generalities about style, form, and sonority. Then he fed the computer some new material: a single melodic line. Then he pushed the right buttons, and out the far end came a brand-new 18th-century symphony such as Mozart might have respected, made out of Lejaren Hiller's own original themes.

> Composers are creating computer pieces today on a level of virtuosity undreamed of before

Since those primitive days composers have developed infinitely more sophisticated uses for the computer, but the one element explored by the early users is still the most striking: computers remember. One day this past summer I sat on a grassy hill outside the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University near San Francisco, and heard a concert of music composed on, and performed by, Stanford's musical computer. The audience area was ringed by loudspeakers out of which the music poured forth. The music—four pieces of considerable length by composers working at CCRMA—was wonderfully varied, rich and robust, full of wonderful sonorous effects that you could easily hear as melody.

After the concert some of the composers stayed around to demonstrate how they work with that wondrous mass of wires and transistors. A young graduate student named Jan Mattox played through her "file." The file, all impressed on the memory of some infinitesimal chip of silicon somewhere inside the machinery, consisted of musical elements she herself had created: a complicated rhythm, a shifting drum-like sonority, raw scraps of sheer artistic matter. Later she will construct a piece out of the parts of that file—in the same way that a composer in times past might have some ideas for a new score running through his head, and eventually he would sit down and put those ideas together. The computer in the hands of Jan Mattox, or any of the hundreds of young composers working at computer labs around the country, doesn't take over the job of composition. It serves as an enormous fund of memory, and as a device of prodigious virtuosity for combining those memories, altering them, turning them upside down—at the bidding of a live composer.

That last phrase is important. I run into a lot of people who, faced with the enormous chaos that makes up today's new-music scene, operate with two basic fears. One is that the electronic composers are somehow going to eliminate the classics. That's nonsense, of course; there is always room for more music in the world. The other fear is that electronic music is somehow less "human," because of all the circuitry involved in composition and performance.

From the composers at Stanford, MIT, Princeton, Illinois, and the many other places where university money maintains efficient computer installations, I see all the evidence I need that the computer is merely the helper of the creative person, the composer. In many cases, in fact, computer technology and live performances combine to intensify the human element. On a recent Nonesuch record, for example, you can hear *After the Butterfly*, a dazzling work by the California composer Morton Subotnick, in which the virtuosity of the solo trumpeter activates a computer right there on stage, so you get simultaneously a live performance and its electronic "ghost." The effect is such as to raise virtuosity to heights undreamed of before. No live soloist, even a player sympathetic to new music, could play this way.

Will all of us now be able to turn out such music on that little box over in the corner? Not quite yet. There are so many elements that go into a piece of musical information—pitch, tone, acoustical setting, etc.—that a single second of musical sound requires something like 50,000 separate "bits" of computer response; that's thousands of times more than the "bits" you need for your grocery list. For the time being you'll have to leave the composition to the people in the laboratory. Later? Who knows? Someday you'll sit down at your computer, and nobody will laugh. ■

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Why invest in money-market funds

These high-interest, liquid funds may be your best bet for putting your money where it will earn the most for you

By Paul Gross

If you haven't already put some of your money into a high-yielding money-market fund, you may be missing out on one of the few breaks to come our way in a long time. (Money-market funds are mutual funds that invest in short-term money-market instruments such as Treasury bills, certificates of deposit, bankers' acceptances, short-term government agency debt obligations, and repurchase agreements.) The interest you get from a fund rises and falls with the interest rate paid by short-term securities the fund owns. As this was being written, some money-market funds were paying as much as 17 percent interest.

The beauty of these funds is that you can find one to match your various needs for liquidity. There are four main reasons to keep some of your money liquid: to take care of regular expenses, to provide a kitty for possible emergencies, to bankroll opportunities that might crop up, and to park your money temporarily, until you decide what to do with it.

Most people use a checking or NOW account to take care of their regular expenses. (A NOW account—Negotiable Order of Withdrawal—is a checking account that pays interest.) While you need to keep some money in these accounts for day-to-day bills, you can use a money-market fund's checking privileges to take care of your larger regular expenses. Some money-market funds will let you write checks for any amount you like. However, instead of earning little or no interest, a money-market fund will keep your hard-earned cash working as hard as possible for you.

The money-market funds (see chart 1) that let you write checks for small amounts could be used to augment your present checking account. These money-market funds should be used to take care of substantial payments like rent, mortgage, or car payments, credit card bills, taxes.

Money you're saving for a rainy day, investment, or to provide for emergencies, can be kept in those money funds that provide the highest yields (chart 2). As you will *(Continued on page 28)*

1. ATTRACTIVE CHECK-WRITING PRIVILEGES

MONEY-MARKET FUND	MINIMUM INVESTMENT INITIAL	MINIMUM INVESTMENT SUBSEQUENT	MINIMUM CHECK	AVERAGE YIELD 1980	AVERAGE YIELD 1979
Carnegie Government Securities Cleveland, Ohio *(216) 781-4440; (800) 321-2322*	$1,000	$500	$250	------	------
Dollar Reserves New York, N.Y. *(914) 657-3300; (800) 431-6060*	$1,000	$100	$250	------	------
John Hancock Cash Management Boston, MA *(617) 421-4506*	$1,000	$ 25	$250	12.26%	30.20%
Midwest Income Trust Cincinnati, Ohio *(513) 579-0414*; (800) 543-0407*	$1,000	$ 50	$250	11.07%	9.82%
NEL Cash Management Trust Boston, Mass. *(617) 267-6600; (800) 225-7670*	$1,000	None	$250	12.07%	10.27%

**Call collect ------Fund not in existence during period indicated.*

2. HIGHEST-YIELDING FUNDS IN 1980

MONEY-MARKET FUND	MINIMUM INVESTMENT INITIAL	MINIMUM INVESTMENT SUBSEQUENT	MINIMUM CHECK	AVERAGE YIELD 1980	AVERAGE YIELD 1979
Value Line Cash Fund New York, N.Y. *(212) 687-3965* *(800) 223-0818*	$ 1,000	$100	$500	12.85%	------
Union Cash Management Fund New York, N.Y. *(212) 432-4000* *(800) 221-2450*	$ 1,000	None	$500	12.75%	10.69%
Cash Equivalent Fund Chicago, Ill. *(312) 346-3223*	$ 1,000	$100	$500	12.74%	------
Cash Reserve Management New York, N.Y. *(212) 742-3992* *Call EF Hutton*	$10,000	$500	$500	12.70%	10.41%
Kemper Money Market Fund Chicago, Ill. *(312) 346-3223* *(800) 621-1048*	$ 1,000	$100	$500	12.67%	10.84%
Rowe Price Prime Reserve Baltimore, Md. *(800) 638-5660*	$ 1,000	$100	$500	12.60%	10.64%
Cash Management	$ 2,500	$ 25	$500	12.52%	------

All charts were taken from Donoghue's Money Fund Directory, an excellent guide to the funds. Order by sending $12 to Box 540, Holliston, Mass. 01746.



Those first steps just walked into a couple of hearts a thousand miles away. And the next thing you know, out of that endless string of gibberish will come something that sounds like "grandma" or "grandpa," especially to grandma or grandpa. Magic times.
Times worth sharing. Remember, no matter how far away your family or family of friends may be, you can always reach out and touch them.

Bell System

Reach out and touch someone.

MONEY

continued from page 26

notice, some of them won't let you write a check for amounts less than $500.

There are ideal money funds for active investors—thanks to their low dollar amount minimum requirements for subsequent investments (chart 3). Dividends, interest earned on bonds, and money you set aside for investments can be regularly and easily funneled into these funds. If you invest in some fund requiring a $100 minimum for each subsequent deposit, you might have to wait a couple of weeks or longer before you've accumulated enough money to meet the minimum deposit requirement. Why wait? You want your money to start earning for you as quickly as possible. The funds in chart 3 require very low minimum additional deposits.

Finally, there are even funds for those who are concerned about safety in investments (chart 4). These invest in only government obligations such as Treasury bills, federal agency debt obligations and repros, which are backed by government bonds. Hence, these funds offer the safety of Treasury bills, but cost a lot less to invest in. (Treasury bills are sold in denominations of $10,000.)

In fact, when interest rates are rising, these funds are an even better bet than T-bills. Their yields will rise with interest rates in general, while a T-bill's yield is frozen until it matures.

As good as they are, money-market funds should not be your only investment. For one thing, no fixed-income security—including money-market funds—will keep you ahead of inflation over the long haul. The highest-yielding money fund in 1980, for example, was Value Line's Fund, which earned 12.85 percent. A handsome yield, to be sure. But the inflation rate in 1980 galloped along at a 13.5 percent rate. So you would have lost 1 percent of your capital while you thought you were getting ahead. If you're in a high tax bracket, you will lose even more to inflation. Someone in the 50 percent tax bracket, for instance, would earn only a 6.4 percent return after tax on Value Line's fund.

Also, a fund's yield will fall with short-term interest rates in general. Few people remember that money funds carried lower interest rates than saving accounts for a while during the 1974–1975 recession. Hence, you would be wise to arrange a portfolio of liquid investments. Some of them will help you lock in high interest rates. The choices of investments have never been greater than now. And it doesn't take a huge bankroll to spread your options.

For further information on money-market funds and other types of liquid investments available to you, consider William E. Donoghue's *Complete Money Market Guide* ($12.95, Harper & Row), available at your local bookstore. Or send for *The Gambit Guide to Money Market Investments:* It covers all the money-market instruments available, when to play each one, and why. (Free periodic supplements will be sent during the year to keep you abreast of new types of investments and other changes that might affect your personal finances.) Send a check for $9.95 to Gambit, P.O. Box 378, Planetarium Station, New York, N.Y. 10024. ■

3. EASIEST FUNDS TO ADD TO

MONEY-MARKET FUND	MINIMUM INITIAL DEPOSIT	MININUM ADDITIONAL DEPOSITS	CHECK-WRITING MINIMUM	YIELD 1980	YIELD 1979
Alliance Capital Reserves New York, N.Y. *(212) 635-3400; (800) 221-5672*	None	None	$500	11.91%	10.12%
Alliance Government Reserves New York, N.Y. *(212) 635-3400; (800) 221-5672*	None	None	$500	10.99%	------
Centennial Capital Cash Management New York, N.Y. *(212) 825-4000; (800) 221-5833*	$1,000	None	$500	11.31%	9.93%
Delaware Cash Reserve Philadelphia, Pa. *(215) 988-1200; (800) 523-4640*	$1,000	$25	$500	12.46%	10.58%
Eaton & Howard Cash Management Boston, Mass. *(617) 482-8260; (800) 225-6265*	$1,000	None	$500	12.11%	10.37%
John Hancock Cash Management Boston, Mass. *(617) 421-4506*	$1,000	$25	$250	12.26%	30.20%
Lord Abbot Cash Reserve Fund New York, N.Y. *(212) 425-8720; (800) 221-9995*	$1,000	None	$500	11.78%	------
Mass Cash Management Trust Boston, Mass. *(617) 956-1200; (617) 423-3500**	$1,000	None	$500	11.71%	10.47%
Oppenheimer Money Market Fund New York, N.Y. *(212) 825-4000; (800) 221-5348*	$2,500	$25	$500	12.33%	10.64%

4. CONSIDERED THE SAFEST FUND

MONEY-MARKET FUND	MINIMUM INVESTMENT INITIAL	MINIMUM INVESTMENT SUBSEQUENT	MINIMUM CHECK	AVERAGE YIELD 1980	AVERAGE YIELD 1979
Capital Preservation Fund Palo Alto, Calif. *(800) 982-6150; (800) 227-8380*	$1,000	$ 100	$500	10.99%	9.63%
Capital Preservation Fund II Palo Alto, Calif. *(800) 982-6150; (800) 227-8380*	$1,000	$ 100	$500	------	------
Carnegie Government Securities Cleveland, Ohio *(216) 781-4440; (800) 321-2322*	$1,000	$ 500	$250	------	------
First Variable Rate Fund Washington, D.C. *(202) 328-4010; (800) 424-2444*	$2,000	$ 250	$500	11.98%	10.30%
Merrill Lynch Government Fund	$5,000	$1,000	$500	11.78%	9.39%
[illegible]	[illegible]	50	$250	11.07%	9.82%



YOUR FRIENDS WILL NEVER BELIEVE IT CAME AS A KIT.

It's hard to believe such a fine piece of furniture comes in a kit. But it does, when it's American Forest Products Company's Master-Pieces ready-to-assemble and finish furniture.

Master-Pieces is premium quality real wood furniture, made of solid thick-cut western pine.* It features the same kind of precision craftsmanship found in expensive pre-assembled furniture, but you pay only a fraction of the cost. Because you put it together and creatively finish it. It's fun, and it's easy.

Just follow the simple assembly instructions. All you need is a hammer, screwdriver and a free afternoon. Master-Pieces kits come with all the hardware, nails, screws and glue you'll need to do the job.

Then finish your new Master-Pieces with stain, varnish or oil to bring out the beauty of the western pine grain. Or, paint it any color you want. When it's completed you will have a beautiful piece of solid wood furniture that you'll be proud to display anywhere in your home. And your friends will never believe you built it yourself.

American Forest Products Company offers over 25 models — from storage chests, chests of drawers and night stands, to an armoire and a wardrobe. You'll find Master-Pieces at major retail chains such as home centers, hardware stores, unfinished furniture stores and department stores.

Master-Pieces

American Forest Products Company

*Drawer bottoms and unit backing made of hardboard.



Hutch #986 | 4-Shelf Bookcase #990 | Armoire #984 | 2-Door Cabinet #982 | 7-Drawer Double Dresser #970 | Lingerie Chest #988



Of all the ways to save energy, there's none as beautiful as a wall of glass.

You don't need elaborate equipment to use free solar energy to reduce your home's heating, cooling and lighting costs.

What you need is glass and windows, properly placed and designed.

For instance, a south-facing wall of PPG glass can collect the winter sun's heat and supplement a heating system.

And in the summer, when the sun is high in the sky, a roof overhang can shade south-facing glass and block out unwanted heat.

Of course, glass also provides a year-round source of free natural light, which not only brightens a room but saves on electric lighting cost.

You can benefit even further by matching the right PPG glass to your climate.

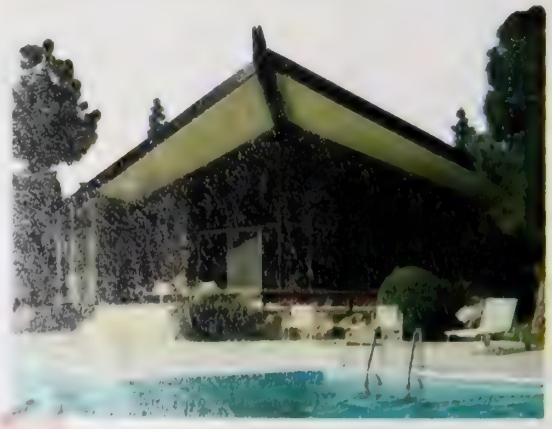
If yours is a new home in a cold area, PPG *Twindow*® *Xi*® or other insulating glass can help control heating costs very effectively. In fact, heat loss through the glass is cut almost in half compared to single-pane glass. And storm windows can get similar results in existing homes.

In warmer climates, PPG *Solarcool*® Bronze reflective glass or any of our tinted glasses blocks out heat and helps control air conditioning costs, too.

To learn more about using glass to save energy, talk to your architect or builder. And write for our free idea book, "Home Styles for the Eighties."

PPG Industries, Inc., Dept. HG-491, One Gateway Center, Pittsburgh, PA 15222.

In the summer, extended roof eaves shade the windows and block out much of the sun's heat.



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To receive our full-color brochure, send your name and address and $1.00 to Franciscan, Dept. E, 2000 Lee Fratz Blvd., Los Angeles, California 90039.
Franciscan

A car for the rest of the century

A new car you can buy now and never need another, plus what you should look for in a used car

By Richard and Jean Taylor

The Mercedes-Benz 300SD has been redesigned and restyled, and it's even better than before.

The 300SD is a big four-door sedan, 202 inches long on a 115-inch wheelbase—almost identical in size to a Cadillac Seville. It's big enough for five adults to ride in comfortably all day with no annoying side effects, and all their luggage easily fits in the huge trunk. It costs $34,000 but the 300SD accelerates like a sports car and gets better fuel economy than many subcompacts.

The secret is its 3-liter diesel engine, a 5-cylinder, fuel-injected, turbo-charged overhead-camshaft tour de force which gives the 300SD a 0-to-60 performance of under 14 seconds, a top speed of 106 mph, and EPA city fuel economy of 26 mpg. It's possible to achieve 32 mpg while averaging 55 mph in the 300SD, which is nothing short of remarkable in a full-size sedan weighing 3,760 pounds.

The 300SD has four-wheel disk brakes and an all-independent suspension with that elusive combination of soft ride and sharp handling. It will zing around corners faster than you'll ever need to go and is safe at double the speed limit. The Mercedes is one of those rare cars whose chassis is capable of handling speeds faster than the engine can achieve, which makes it as safe as safe can be.

The interior is typical Mercedes—functional, well-made firmness rather than velour-covered softness—at the end of a long ride, you'll appreciate that solid support. The outside is among the most aerodynamic of all cars—the coefficient of drag is just 0.36—even though it looks like a big formal limousine with its upright grille and three-pointed star.

A big "S-class" Mercedes holds its value better than any other sedan, and even Mercedes designers admit that the 300SD is the best car they build. Mercedes is also a very slow company when it comes to model changes. This all-new 300SD will still be in production in 1990. Since a Mercedes diesel can breezily pass the quarter-million-mile mark without trouble, if you buy a 300SD in 1981, there'd really be no reason to buy another car within this century.

☐ how to buy a used car

We've based these guidelines on those Consumer's Union suggests for buying an inexpensive but dependable used car, with additions of our own.

- Buy the smallest car which serves your needs, to save on operating expenses.
- Four-door sedans have the strongest, most rattle-free bodies.
- Power accessories break more often, and are expensive to fix. Buy a car with wind-up windows, manual door locks, etc. Conversely, automatic transmissions are actually gentler on a car than a manual gearbox.
- Exotic cars, or cars now out of production, will be more expensive to repair.
- If you buy from a dealer, buy from a new-car dealer who also sells used cars, rather than from a used-car dealer.
- Check the body for signs of repainting or rust. Use a magnet to check for plastic filler patches. Look underneath the frame and chassis for welds or crash marks which could indicate serious structural damage.
- Road test the car on the roughest road you can find. Loose parts or serious damage will reveal itself.
- Try it out on the highway to check for front-wheel alignment, unusual engine noise or vibration. Bluish-white exhaust smoke means it's an oil burner—bad rings or valves.
- Drive the car continuously for at least 20–40 miles before you buy. Faults may reveal themselves as it warms up.
- If the owner won't let you test the car, forget it. He's trying to hide something.
- After driving, look under the car for oil leaks. Check all the fluid levels, too.
- If there's any doubt, have the car thoroughly checked by an independent me-

Continued on page 227



Speed Queen. Washers built for a world where washday never ends.



That's why you see so many Speed Queens in coin laundries...toughest world there is for a washer.

Load after load. 24 hours a day. Seven days a week. A washer has got to be tough to make it in the world of coin laundries.

That's why you see all those Speed Queens in that world. We build them tough.

And what makes Speed Queen best for the professional world makes it best for yours. Because the washer we build for you has the same built-in toughness.

You get the only stainless steel tub in the business.

We give you a tub that's durable stainless steel. Unlike porcelain that can get roughed-up from clashes with zippers, buttons and bleaches, stainless steel actually gets smoother and gentler the more you use it. So clothes, like permanent press, will look newer and last lots longer. A stainless steel tub won't rust, chip or corrode, either. Only Speed Queen has it. And we guarantee it forever.*



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Since coin laundry customers tend to pack the clothes in, we give your washer a heavy-duty motor that packs the power to handle even your heaviest washloads with ease.

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These are only a few of the reasons why so many coin laundries choose Speed Queen over any other washer.

If it can perform year after year in their world, just think how long it will perform in yours.

Speed Queen®

The washer we build for the pros is the washer we build for you.

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Speed Queen Company, Ripon, WI 54971

*After the first year, you pay any labor and transportation charges.



Converta-Cook.™
The convertible grill that inhales, exhales and is dishwasher safe.

Convertible grill tops give you all kinds of ways to cook. But only Tappan's Converta-Cook also gives you two ways to vent. And one beautiful way to clean.

It's all in Tappan's unique design.

It starts with a powerful exhaust system below. And our exclusive pull-up vent above. Just pull it up and it pulls smoke down. From both sides. So you can grill your steak on one side. Sauté the mushrooms on the other.

What's more, if you don't need our pull-up vent you don't have to have it. Because there's a Converta-Cook designed to work with overhead venting systems, too.

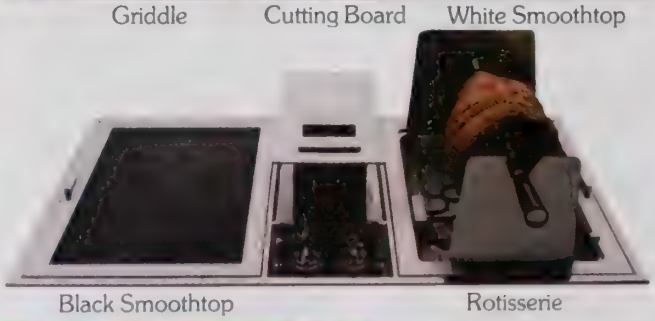
Best of all Converta-Cook was designed for people who love to cook. But hate to clean up. So it has dishwasher cleanability. From grill, to drip pan...right down to the filters.

And with a name like Converta-Cook, it goes without saying that you've got all kinds of options. And all are easy to change. The only difficult thing about Converta-Cook is deciding how you want to cook with it.

Converta-Cook. It's a breath of fresh air in grill top cooking.


Single Converta-Cook™ Top


Griddle Cutting Board White Smoothtop


Black Smoothtop Rotisserie

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Tappan Appliances, Mansfield, Ohio 44901

His destiny was to die in poverty and disappointment.

Yet his genius gave the world some of the most beautiful music ever heard.

At the age of 6, Wolfgang Amadeus Mozart was the talk of Europe. By the time he was 8, he had sat on the knee of Empress Maria Theresa, delighted the court of George III, and composed four sonatas.

Fame came early but fortune always eluded him—and when he died of kidney disease at 35, he was destitute and had to be buried in a pauper's grave.

Yet he left the fickle world an astonishing body of music, ranging, like his life, from lighthearted frolics to epic tragedy . . . as you will discover in *Mozart*, your introduction to a magnificent series from TIME-LIFE RECORDS called GREAT MEN OF MUSIC.

Here is a "connoisseur's choice" of Mozart's creations, recorded in finest stereo sound by artists who have no peer. You'll hear Leontyne Price singing from *The Magic Flute*... Van Cliburn's rendition of *Piano Sonatas Nos. 10 in C* and *11 in A*... Heifetz's interpretation of *Violin Concerto No. 4 in D*... Benny Goodman playing *Clarinet Concerto in A*...

The boxed set on Mozart is only the beginning of GREAT MEN OF MUSIC—an unparalleled collection of the world's greatest music, performed by leading artists of our time. In future sets, you will thrill to the genius of Bach, Beethoven, Tchaikovsky, Brahms, Debussy, Mahler... more than 20 composers in all.

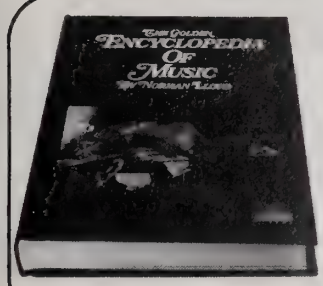
And you'll listen with new understanding as well as enjoyment. Because each set is enriched with a color-filled booklet on the composer's life and times, plus program notes that tell you exactly what to listen for.

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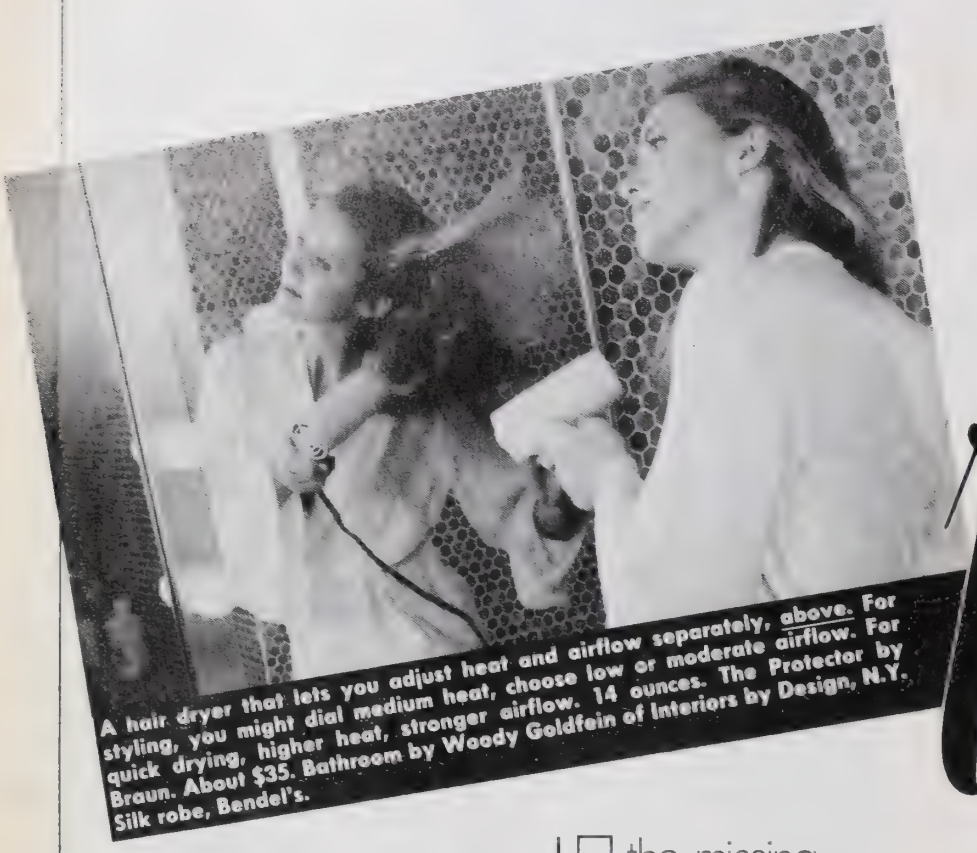
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Beauty at home and on the move

By Mary Seehafer

Formulas for the new autun makeup . . . pre- and pos exercise tips . . . the revival old-fashioned "beauty" luggage . . . sensitive hair drying . . . a beauty cupboard in the kitchen. . . lamp light that flatters. . .



A hair dryer that lets you adjust heat and airflow separately, above. For styling, you might dial medium heat, choose low or moderate airflow. For quick drying, higher heat, stronger airflow. 14 ounces. The Protector by Braun. About $35. Bathroom by Woody Goldfein of Interiors by Design, N.Y. Silk robe, Bendel's.

☐ good looks for the house

Open a kitchen cupboard—and create a make-up center, so you can put waiting time to good use as the coffee perks. Mirror the inside of cupboard doors, stand a mirror on the bottom shelf for a 3-way effect. In a drawer below, organize your cosmetics in a pretty basket or tray—the new pastel plastic-coated wire baskets by Beylerian are especially nice. . . . A flattering skin color doesn't have to come out of a bottle. Designer Mario Buatta lines silk lampshades with pale pink or apricot fabric, paints the inside of paper shades in the same soft tones. Other ways to get a peachy light: the classic pink ceiling; apricot latex on the and walls in the dining room; coral carpeting under foot and sheets of seashell, rose or coral

☐ the missing link

Exercising takes blood away from your internal organs and delivers it to working muscles. That's why the warm-up and cool-down segments of a vigorous exercise routine are so important. To loosen your muscles and gradually step up your circulation before you exercise, try this routine from Hoffman-LaRoche's Fitness 3 health information program: 10 arm circles forward, 10 backwards; 10 trunk twists with arms held outwards; 10 jumping jacks; 10 toe touches. Do the complete routine without stopping. Afterwards, walk for 2–3 minutes to allow the blood to regain its balance between muscles and internal organs. This helps avoid the cramps and faintness that can occur when you stop exercising quickly and blood pools in the muscles.

☐ luggage to go

Today's American woman is an adv turous sort. Running a house or runn a business, she's always on the mo Travel is part of her everyday voca lary—whether it's across town or acr the country. And being organized is key to her beauty success. Someth we've noticed lately: the return of train case. That tiniest member of suitcase set is making a lovely comeba It goes right along with you, in pla train, or car. Inside: all your bea essentials, and jewelry, too, so eve thing's right at hand. Here, a hon toned lami-nated goatskin train case with calf trim, from Bottega Veneta. The sensible skin-care items from the Skin Basics by Grace Rose System, at Henri Bendel. Bedspread and pillowcases from Pratesi.



☐ a new look for faces

The face for fall should be as matte and flawless as silk chiffon," co sels eminent makeup artist Stan Place (his book, Stan Place's Guide Makeup, is new from Doubleday). Gone are contouring, highlighti gloss, and black-rimmed eyes. In their place: soft, clear color; fin groomed brows—a gentle and ladylike look. Lips are lighter, and, fo a stained effect, gently touched with the finger to lift off excess cream. The fini translucent loose silk powder—the silk's the key—for a soft matte look t cheekbones shine without collecting in pores and wrinkles, as talc-based powd have a tendency to do.

Claire Burke Pot Pourri...
from all the world, for all your world.

Albania
Bulgaria
Chile
China
Egypt
France
India
Indonesia
Mexico
Morocco
Spain
Sudan
Turkey
Yugoslavia



Hibiscus Sabdariffa

What perfume is to people, Pot Pourri is to places.

And Claire Burke is Pot Pourri . . . for 27 years, the name that comes to mind when you think of home fragrance. From the far corners of the world, Claire Burke seeks out the plumpest buds (roses from Morocco), softest petals (hibiscus from the Sudan), most precious herbs and spices (lavender from France; anise from China) — and marries them with exotic perfume oils — rich, rare, mysterious. Five secret blends, each with its own unique mood: Spicy Rose, Fontana, Herbal, Earthwood, and Original Pot Pourri.

For all the places fragrance belongs in your home, Claire Burke makes beautiful scents.



VāPourri

Claire Burke's treasured Pot Pourris translated into misty sprays. A quick spray of VāPourri has the subtle power to add a fragrance dimension. Where to VāPourri? Anywhere an unexpected drift of scent will make its presence felt. Closets and cupboards; upholstery and curtains; silk flower arrangements; the tissue paper you use to gift wrap or pack.

Pot Pourri "Hat Box"

Limited edition, keepsake box that shows off the colorful Claire Burke Pot Pourri inside. Lift the lid to release the lively scent; close occasionally, and the fragrance is magically renewed. Use it lavishly throughout your home. Let it express your special sense of style.

Fragrance Candle

Traditionally romantic, shedding light and an elegant vapor wherever it burns. The candle, in its classic glass and brass holder, adds a warm note of welcome to an entrance . . . creates a conversation corner in a room . . . or, at the side of the tub, turns an everyday bath into a sensual experience.

Claire Burke gives you 118 ways to use home fragrance. See the complete Claire Burke collection at fine fragrance counters and specialty stores.

Claire Burke, Incorporated, Box 1A, Minnetonka, Minnesota 55343.



Claire Burke

. . . to perfume the pulse points of your home

continued from page 38

☐ beauty and health products new this month in the stores

Those classic colors, black and white, remain important ingredients of the fashion statement for fall. And two of the season's newest fragrances seem to translate these colors into scent.

Imagine the rustle of white moiré, the purr of silk stockings, the polished depth of a strand of pearls, and you've captured the mood of **Ivoire de Balmain.** Created by the French fashion designer *Pierre Balmain,* Ivoire is fresh and green when applied, then develops into a warm, sensuous dry down that is the key to its long-lasting pleasure. The perfume is encased in a rounded, ivory-like block—very pretty on your dressing table. An ounce of perfume, $150; the same size eau de toilette spray, $27.50. At Bloomingdale's, Bullocks, Garfinckel's, Filene's.

The midnight side of fragrance is best expressed by *Lancôme's* new **Magie noire** perfume, which epitomizes everything mystical, bewitching, exotic. Magie noire has a hypnotizing heart of jasmine and ylang ylang, interwoven with Bulgarian roses, notes of spice, and musky undercurrents. The throat of the teardrop flacon, designed by Pierre Dinand, is ringed with stripes of amber, wine, and black. An ounce of perfume, $120; eau du toilette natural spray, 3.4 ounces, $35. At Saks Fifth Avenue, Marshall Field, Neiman-Marcus, I. Magnin, and other fine stores, at the end of September.

The shower gel I'm currently hooked on is bracing, pine-scented, and reminiscent of Canadian woods in summer. **Moana Bath/Shower Gel** is made in Spain by *Puig of Barcelona.* It also comes in a crispy citrus scent more like gin and tonic than lemonade. Both scents will appeal to men and women alike. Moana Bath/Shower Gel comes in a plastic bottle, flat on one side so it can easily stand on the tub's corner shelf or lie flat on the tub rim. Try it as a shampoo, too—it's a great all-in-one product for traveling; 17.2 ounces, $17. At Saks Fifth Avenue, Neiman-Marcus, Bullocks, and other fine department stores.

Eyeshadows with rich color intensity *and* a high percentage of frost are now available in cream form as part of *Christian Dior's* **Les Scarabées** collection. Designed by Tyen, the new creative director for Christian Dior Maquillage, the collection's matte-look lips and nails contrast with eyes that have a satin-like, warm metallic sheen. And this year, sheen is just as right for day as it is for night. Each cream shadow compact holds three pans of coordinated color, in three different families: red gold, golden blonde, and platinum. And each works attractively with any tone of complexion. Eyes are accented with only a trace of liner and mascara, to point up their own natural beauty. For special nights, eyeshadow is carried up and into the brow, for a heavenly haloed effect. Three-color eyeshadow palette, $30. At Christian Dior counters.

Natural toothpastes without artificial sweeteners and additives have been the backbone of *Tom's of Maine*'s business for years. Now it's added fluoride to two of its most popular flavors—spearmint and cinnamint, both made with natural herb oils. Fluoride is a trace mineral that helps reduce tooth decay, especially in those most susceptible to cavities—children and young people up to age 19. Tom's toothpaste with fluoride comes in 3-ounce tubes. About $1.75. At health food stores.

MARY SEEHAFER

☐ your fragrance horoscope



The sign: Virgo
Circa: August 23–September 22

Virgos are first-rate problem solvers, at their best when working to bring order and precision to the task at hand. They have the ability to observe, analyze, and arrange disorganized elements into systematic form. Their methodical turn of mind gives them proficiency in professions such as research, teaching, editing, accountancy, and office management. A strong sense of duty and self-discipline often leads Virgos to service-oriented careers in medicine or the social sciences. It is said that they express themselves best through their work. Astrological texts describe the natives of all three Earth signs—Taurus, Virgo, and Capricorn—as practical, cautious, and critical, always preferring the security of a fixed routine to the freedom of noncommitment. Virgos are said to be prone to worry, reticent in expressing emotion, modest, shy, and unassuming.

Examples of history do not entirely confirm this, as is proven by the following list of strong, self-confident, and wildly dissimilar personalities—Virgos all: Queen Elizabeth I, Louis XIV, Leon Trotsky, Cardinal Richelieu, Jesse James, Grandma Moses, Savonarola, Margaret Sanger, Maurice Chevalier, Jesse Owens. An interesting variety of literary personalities were Virgos: Goethe, Tolstoy, Maeterlinck, H.G. Wells, Upton Sinclair, Bret Harte, Edgar Rice Burrows, D.H. Lawrence, Oliver Wendell Holmes.

Virgos have an affinity for nature and hygiene, so fragrances for them should be made with nonsynthetic essences and have a mildly astringent quality. The deliciously fresh *Hermès* eau de cologne fits the requirements to perfection for both sexes.

MARIA REACHI



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Use the same number of scoops. That's how Master Blend can save you money.

New Maxwell House Master Blend Coffee comes in three grinds: *Regular, Electra-Perk,®* and *Automatic Drip Blend.* It's the delicious ground coffee that's always..."Good to the Last Drop,®" and it can save you money, too.



Mmm... smell that rich aroma! It's 100% ground coffee.



Use the same number of scoops you use with ordinary coffee.



The flavor is always ..."Good to the Last Drop.®"



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GF GENERAL FOODS

Going back to college

Should you or shouldn't you? College officials and women who have discuss the choices, the problems, the places to get help

By Elaine Louie

People. Call them adult students, resuming women, continuing women. But by any name, there are unprecedented numbers of adult women returning to college. They are there because they've never been and simply desire formal education, are re-entering, switching careers, or just want to prepare for better jobs at more money.

Mills College in Oakland, Calif., reports that 120 of its 860 students are "resuming women." At Western Michigan University at Kalamazoo, of the 28 percent of the student population that is over 25, half are women. Columbia University's School of General Studies in New York accepts people over 21 for full-time study and 19 years old for part-time. According to Ward Dennis, dean of this school, 55 percent of the current student population is female.

To better accommodate resuming women, many schools have started programs that give financial aid, peer counseling, lessons on résumé writing, internships, and specific advice on which college degrees will get you jobs and which ones won't.

Many colleges and universities, aware that a large number of older women students have little financial or family support, gear special programs to the adult student. At Columbia, Womanspace, a career options programs, offers counseling, internships, and financial aid. These services are also offered at other schools, like Western Michigan University and Mills. Womanspace sends out invitations to female students asking them if they'd like to meet with peer counselors to talk about such obvious irksome questions as "Are You Having Problems With Your Husband?" or "Are You Having Problems With Your Children?" Jane Vander Weyden, coordinator of the Center for Women's Services at Western Michigan, says, "All women will have to give up something when they return to school—sleeping, eating, leisure time, home-cooked meals. It is helpful to [illegible] resuming women are forced to choose between higher education and a happy



marriage—divorce is sometimes the price of a Ph.D. Vander Weyden herself struck a compromise in her marriage when she went back to school at 35. She persuaded her husband and two children, ages 5 and 8, to take over the household work.

"Women think of themselves as people working in the service areas like teaching, counseling, and social work, rather than in the profitmaking sector, employed by corporations and banks," says Dr. Lorna Duphiney Edmundson, Director of Womanspace. Unfortunately, it is the service areas that are currently overstaffed. Vander Weyden says, "There's less chance of employment in secondary education, psychology, and counseling. People with fine-arts degrees often are not employed in their fields of expertise five years after graduation." Wide-open fields for women are technology, business, electronics, computers, engineering, management, marketing, advertising, biology or chemistry, according to experts such as Edmundson, Vander Weyden, and Shirley Strong, assistant dean of students at Mills College.

But even if a woman decides to study for a career as a biologist or chemist, she may find that a bachelor's degree does not guarantee her a job, unless it's coupled with an applied skill, such as computer management. Asked whether she would avoid advising a woman to study philosophy or a romance language, Edmundson says, "We'd never tell her no. We aren't judgemental. If a woman is committed to a low-paying field, then she should study it. But we try to make the women see their own *risks.*"

Rose Sumption of Santa Monica is one woman who saw the risks too late. Sumption, the mother of six children, returned to the University of California at Los Angeles in 1973, when she was over 40. She took a master's degree in history, was accepted for the doctoral program, but her husband had a heart attack and died. She had to leave school. Today

Continued on page 44

☐ can ya hear me talkin'?

To some, the answer may be no. In the United States, 16 million people are hard of hearing, and 2 million of these are completely deaf. Pop culture like movies and television are as foreign to the very deaf as the cries of a newborn baby. But things are getting better. Since March 1980, dozens of television shows, such as "Love Boat," "Taxi," and "Sesame Street," and a few news programs and sports events have been closed-captioned—that is, the audio part of a show is translated into captions or subtitles, which can be seen only on TV sets attached to a special decoding device or with the decoding device built in. Now feature movies, available on video cassettes, are being closed-captioned. Columbia Pictures is leading the way in film, with cassettes of Chapter Two, The China Syndrome, *and* Close Encounters of the Third Kind. *More will follow. Many schools and institutions that work with the deaf have the equipment. But not all know that the world of feature films is a new territory to explore. The captioning TV set is $519, the decoding device is $250, and both of them are available only through Sears Roebuck at this writing. The Columbia Pictures video cassettes sell for $59.85 and are available at any place that sells video equipment.*

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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Philip Morris Inc. 1981

continued from page 42

she's the correspondence secretary for Hartfield Zodys stores. She makes $15,000 a year and likes her work. But it is not a job that utilizes her special knowledge. What does she advise? "Go back to school—but think hard before you choose a field like history. . . ."

If some degrees are less useful than others, it does not follow that going back to school is altogether pointless. Dr. Edmundson has seen over 4,000 women at Womanspace since it opened in 1978, and she dispells the myth that the 50-year-old woman is unemployable. In the last year, Edmundson recalls two women, both over 50, who had never worked before going back to school. One woman is now in the development office at Queens College. The other is the director of volunteers at a hospital.

Susan Serrell is the assistant manager of the development information system at Harvard at a salary of $20,000. She likes her job, but she feels financially trapped. So she's back in school, working at night for an M.B.A. at Babson College in Boston. At the age of 38, Serrell had no anxieties about returning to school. Most of the evening students at Babson are in their late 20s or 30s. "I'm different than when I was a young student 20 years ago, trying to please the authorities," says Serrell. "Now I feel like a customer. I'm paying money for their services."

But not every resuming woman has the confidence of Susan Serrell. "Some women are alienated from and competitive with the 17-year-old mind," says Vander Weyden. Maura McCullion (a pseudonym), who is a 34-year-old student at Columbia, agrees. Before she entered Columbia, McCullion believed that people who had college degrees were invested with some kind of mystical knowledge—in short, that they were better people than she. In her first classes, she sat mute and transfixed. She'd worked in the corporate world where it was held against you when you disagreed with higher management. But McCullion listened and listened, and she started to talk in class when she discovered there was no one right answer to any question.

At schools that encourage the older woman student, there are maps to acclimate students to the campus, sessions on brushing up skills in English, mathematics, or in how to use a library, and often private lounges for them to learn that everybody has anxiety attacks before the first exams.

Maura McCullion says that some women may find it easier to integrate themselves into the college world by choosing more appropriate dress. In her classes, McCullion was the only one who wore suits. One morning, after staying up late studying for an exam, she came to school in a shirt and jeans. Suddenly a barrier between her and the younger students broke down. In her suits, she had inadvertently set herself apart as the "older woman." Another day, an undergraduate 12 years her junior called to borrow a book they both needed to read for a class. He also asked her out for a date. She happens to be married, but it gave her a thrill to be thought teen-age-young and desirable.

Nationally, of the students over 25 who are going back to college, 65 percent are women. To get a list of schools that particularly cater to the resuming woman's needs write: Catalyst, 14 East 60th St., New York, N.Y. 10022. Obviously, these students are not seen as an anomaly, but as part of a large and growing trend, concrete proof of women's increasing importance in the economy and their growing female consciousness. ■

The New James Beard is both a book and a thinner man

Several years ago, food authority James Beard went to a hospital to lose weight. He emerged thinner but as productive as before. His reward is less avoirdupois. Ours is *The New James Beard,* a cookbook laden with delectable recipes, both old and new, but also with a sane, current, and eloquent philosophy about eating in America in the '80s. He has taken note of the nouvelle cuisine, the food processor, and the tendency to eat more lightly in general. He suggests that salting the perfectly baked potato only makes the tubers "nutty, delicate earthiness." He also includes some of his favorite older recipes.

The New James Beard is a boon for the first-time reader of his books, and a reminder to the old-timers. *The New James Beard* is a familiar James Beard: lucid, inventive, thoughtful, and addictive. (Knopf; $16.95)



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STYLE

EDITED BY ELIZABETH GAYNOR

Textures for living

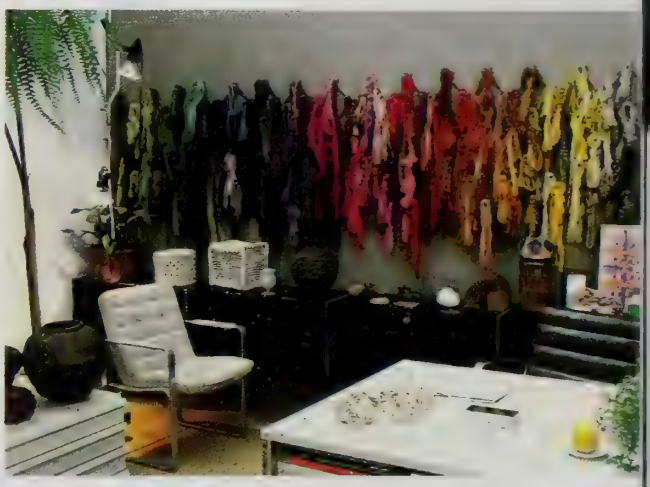
Jack Lenor Larsen talks about fabrics and furnishings—how to make a home personal



ack Leno
Larsen

Now is the time for ariety—abundance n color and texture -to give interest to ur homes. The Beige Decade" is nally over

Premier textile designer, weaver, patron of the art of crafts—Jack Larsen is known for top-quality fabrics and a worldly sense of design nurtured by extensive travels, 30 years of professional success, and a deep interest in the aesthetic of living. This fall the Musée des Arts Décoratifs, at the Louvre in Paris, will present a retrospective of his work showing over 300 pieces—the first major exhibit of this kind ever for an American designer. Larsen has spent a year selecting the fabrics for the show and thinking about how his work reflects the times, where we are headed, and how to use textiles to make our environment more satisfying and personal. On this and the page that follows, some of his thoughts. . . .



■ *Hanks of yarn for color inspiration, and a collection of crafts give texture to Jack Larsen's office.*

How we're living today: The "shoeboxes" we live in are much the same today in Tokyo as they are here. So, we are more reliant than ever on fabrics and furnishings to give interest and individuality to our homes. **The house of the future**: The undifferentiated loft space will be the way of the future. People will buy an open space and then divide and personalize it themselves, according to their own needs and tastes. **What's coming in design**: A richer kind of interior design will make up for what a house is lacking in architectural detail. There is a strong trend toward the eclectic, Post-Modern, the creative use of antique forms. The design world is rushing toward a romantic revival unparalleled in this century. **The new luxury**: I see the need for a new richness and for fabrics that will give an opulent, fine look to the surfaces in our houses. My new fall collection, called "Magnificata," is a group of confections—lamé damasks, iridescent silks, and quiet subtle patterns. **The new colors**: After the "Beige Decade" we are discovering joyous new color. Clear and softly luminous shades like rose, amethyst, wisteria, bronzed greens.

Continued on page 48



■ *A range of affordable luxury in Larsen fabrics: sumptuous silks, left; rich wools, left; metallic metallics, above.*



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Brave decorating with FABRICS

New fabric ideas from Jack Larsen: layering, using big pattern, creating a changing mood



■ *Layering panels of translucent fabric at a window for a moiré effect, varying color.*

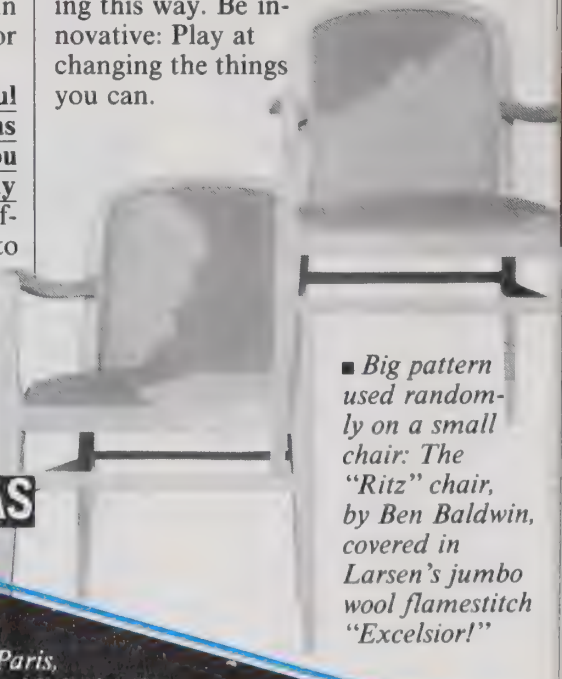
Where does one start? What would you suggest to someone who is timid about decorating? Practice! The American woman dresses well. She may change her clothes two or three times a day, and because she does she becomes good at it. Use any excuse to change things around at home—for entertaining, or amusement.

How do you use fabrics in your own home? I use quieter materials for the things in my house I don't change often, then brighter fabrics for pillows and smaller pieces. In the Round House (JLL's weekend house in East Hampton) I create drama with fabrics and color in the guest house, where people stay for relatively short periods of time.

In the Louvre show there are wonderful fabric hangings that surround you as you walk through the galleries. Do you see fabrics ever being used this way at home? Yes, I love the cumulative effect of layering. Hangings can be used to add interest to a boxy room. And layers of fabric can be dramatic at a window, but also practical. They keep the warmth in, in winter; the sun out in summer (sketch above).

People seem to have trouble using large-scale fabrics. Any ideas? Give variety to a repeated form like a set of dining chairs—you can have some fun with a big pattern. Use the pattern in a random way, make each chair a little different from the others. Turn the pattern, off-center it, experiment (see below).

With all the new luxurious fabric introductions this fall, are we suddenly going to live with formality and opulence? Not necessarily; we won't become more affluent overnight. But we may use fabrics for fantasy, for a sense of theatre, to make us feel good. There is a playfulness about what I am suggesting. People have fun cooking. They should treat decorating this way. Be innovative: Play at changing the things you can.



■ *Big pattern used randomly on a small chair: The "Ritz" chair, by Ben Baldwin, covered in Larsen's jumbo wool flamestitch "Excelsior!"*

MORE LARSEN IDEAS TO WATCH FOR...

• A major retrospective: 30 years of Larsen's work at the Musée des Arts Décoratifs, Palais du Louvre, Paris, opens September 24, 1981. • Newly published: The Art Fabric: Mainstream, *by Jack Lenor Larsen and Mildred Constantine (Van Nostrand Reinhold), tracing the art fabric movement in the '70s • On tour: An exhibition of the same name, at the Minnesota Museum of Art (Aug. 9–Oct. 4); Brooks Memorial Art Gallery, Memphis (Nov. 6–Jan. 3); Portland Art Museum, Oregon (March 7–April 25, 1982).*

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Carbohydrates have gotten a bad press

Love pasta? Worried about the calories? Relax. Pasta's nutrition outranks the calories . . . . . thank goodness

By Jane E. Brody

In a society raised on the slogan of "a chicken in every pot," or—of late—a steak on every plate, it's no wonder that people have little regard for such basics as rice and potatoes. These, along with bread, pasta, and related starchy foods are commonly considered long on calories and short on nutrition.

Well, if you haven't already guessed it, a revision of these attitudes and a reintroduction to the world of healthful carbohydrates are long overdue. Contrary to what most Americans think, carbohydrates are not "fattening." Ounce for ounce, they have the same number of calories as pure protein and less than half the calories in fat. And carbohydrate foods can be a rich source of vital nutrients. It may surprise you to know, for example, that the lowly potato is a nutritional bargain when measured against its caloric content. A medium potato (about 5 ounces) has about 110 calories, 4 to 5 percent of the daily caloric total needed by the average adult. At the same time, the potato supplies nearly 5 percent of the protein, 5 percent of the iron, 8 percent of the phosphorous, 10 percent of the thiamin, 11 percent of the niacin, and 50 percent of the vitamin C, as well as large percentages of vitamin B_6, copper, magnesium, iodine, and folacin needed daily by the average adult.

When you compare the calories in starchy foods to those in our venerated sources of protein, you're in for a further surprise: The comparable 5 ounces of steak has about 500 calories, four and a half times as much as the potato that the dieter skips as "too fattening." Five ounces of cooked white rice has 154 calories; spaghetti, 210; kidney beans, 167; and bulgur (cracked wheat), 238. Even 5 ounces of bread, at 390 calories, has fewer calories than 5 ounces of steak. Why? Because steak is fatty and these other carbohydrate foods are not. You're better off going easy on the steak and eating the potato or the bread.



■ *Jane E. Brody won her own fight with calories and cut her weight by a third.*

Carbohydrates—at least, the natural, unrefined kind in whole grains, beans, fruits, and vegetables—are the only major dietary constituent *not* linked to any adverse health consequences.

Carbohydrates are made up of the elements carbon, hydrogen, and oxygen. There are two basic kinds of carbohydrates—the *starches*, called complex carbohydrates, and the *sugars*, or simple carbohydrates. Further, there are "natural" carbohydrates—both simple and complex—found in foods just as they come from the earth, and "refined" or "processed" carbohydrates, which are extracted from their natural sources and added to foods (often in concentrated amounts) that don't naturally contain them.

By nature, the vast majority of carbohydrates—both the complex starches and the simple sugars—come "packaged" in foods like corn, wheat, milk, apples, and oranges that contain a wide variety of essential nutrients, with a good ratio of nutrients to calories. However, many of the foods to which significant amounts of refined or processed carbohydrates are added, such as cookies, candy, cakes, and pies, are relatively low in nutrients for the large number of calories they contain. This is why the carbohydrates—that is, the refined sugars and starches—in these foods are commonly referred to as *empty calories*.

In addition to supplying vital nutrients like protein, vitamins, and minerals, natural carbohydrate foods are the only sources of an important non-nutrient—dietary fiber. Fiber is a carbohydrate from plants that cannot be digested by human beings. It goes through the human digestive tract—from the mouth to the large intestine—relatively intact. Some fibrous substances are digested by bacteria in the gut and then absorbed by the body, but all in all dietary fiber supplies relatively few or no calories. What it does supply is "roughage"—bulk that helps to satisfy the appetite and keep the digestive system running smoothly and eliminating waste regularly.

Except for milk and milk products, which contain the sugar lactose, nearly all the carbohydrates we eat originally come from plants. All starches are plant materials, for starch is the plant's way of storing energy. The starchy beans and grains we eat are really the seeds for the next generation. They contain the food supply for the plant embryo after it germinates but before it's big enough to manufacture its own food through photosynthesis. As the sole source of nourishment for the new seedling, the grain is a storehouse of energy and essential nutrients.

All carbohydrates are made up of one or more molecules of sugar. The *sugars*, or simple carbohydrates, may be single molecules—*mono*saccharides, such as glucose, fructose, and galactose—or double molecules—*di*saccharides. The disaccharides are sucrose, a combination of glucose and fructose; maltose, a combination of two glucose molecules; and lactose, a combination of glucose and galactose.

Continued on page 52

Editor's note: Jane E. Brody reports on [illegible] health news for The New York Times. *In addition to her weekly "Personal Health" column in* The Times, *she contributes to various magazines. Ms. Brody has a B.S. in biochemistry from Cornell University's College of Agriculture and Life Sciences, [illegible] many journalism awards [illegible] translate science into [illegible] understood and appreciated by [illegible] This article has been adapted from her new book* Jane Brody's Nutrition Book, *W. W. Norton & Co., 1981, $12.*

Robin Forbes

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YOUR FAMILY'S HEALTH

continued from page 50

Starches, branched chains of dozens of molecules of glucose, are *poly*saccharides. All carbohydrates are readily broken down by digestive enzymes into their component sugars and absorbed into the bloodstream. The liver converts the monosaccharides fructose and galactose into glucose, which is commonly called "blood sugar."

Glucose is the body's main energy source. It is the fuel the brain normally uses, and is the main fuel for muscles. Without carbohydrates, your body is forced to run on fat and protein, a potentially dangerous situation. Fats burn inefficiently in the absence of carbohydrates, with the result that your blood becomes "polluted" with a fat waste product called ketone bodies. These are toxic compounds that can damage the brain and cause nausea, fatigue, and apathy. The kidneys are faced with the burdensome job of clearing them from the blood as fast as possible.

Without carbohydrates, fats burn inefficiently and your blood can even become "polluted" with ketone bodies

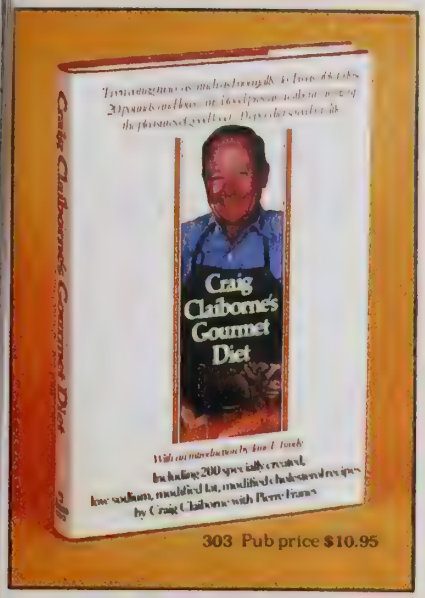
When your body must rely on proteins for energy, this vital nutrient is then not available for building and replacing body tissues. In addition, the nitrogen part of the protein molecule is left over and the kidneys must excrete it, a job that can overtax the kidneys of many people. This is why the faddish low-carbohydrate diets are potentially dangerous. It's also why you're told to drink lots of water while on such diets. The water is essential to help the kidneys flush the accumulated poisons out of your system.

On a more balanced reducing diet, however, your body uses some of your stored fat (which is really all you want to lose) for energy, but the fat is burned more completely because it's burned in the presence of carbohydrates. Poisonous ketone bodies don't accumulate, and your body is not robbed of essential protein.

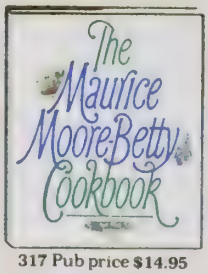
In the course of this century, an imbalance has crept into the American diet. Since the early 1900s, the percentage of our diet derived from carbohydrates has dropped, and the proportion of fat has risen dramatically. This fat is, as we have seen, an important factor in the nation's epidemic of heart disease and probably also in some common can-

Continued on page 55

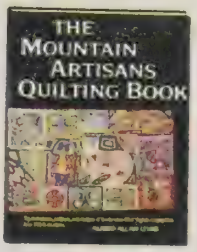
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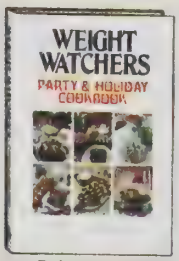
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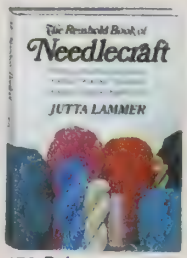
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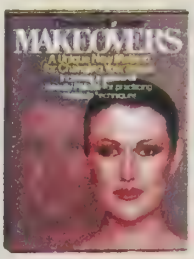
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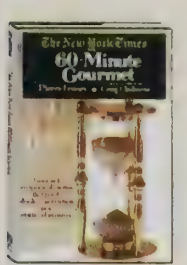
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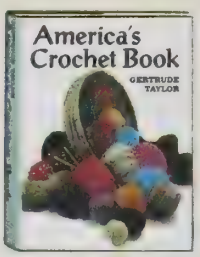
287 Pub price $10.95



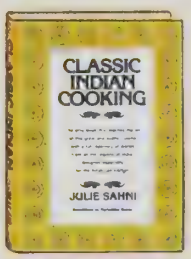
123 Pub price $16.95



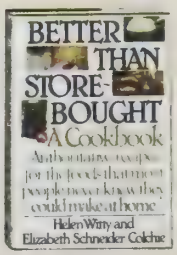
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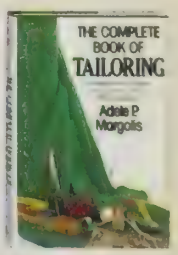
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154 Pub price $12.50



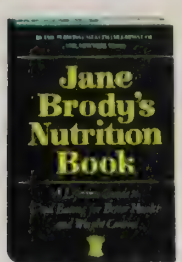
315 Pub price $15.95



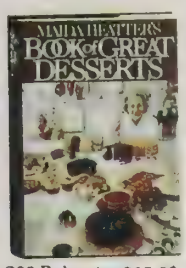
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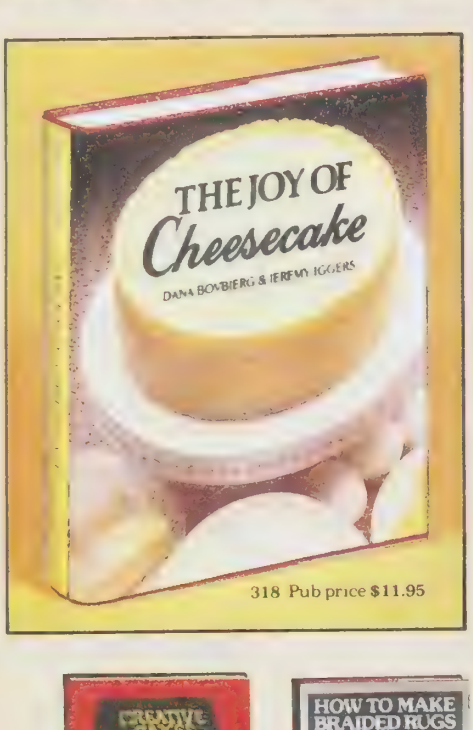
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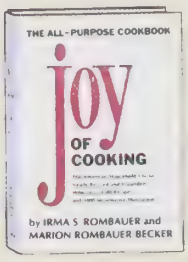
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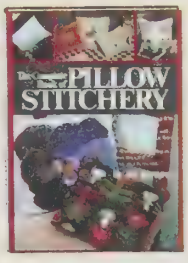
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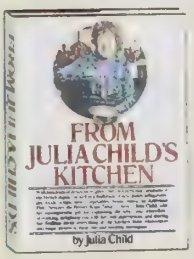
266 Pub price $10.95



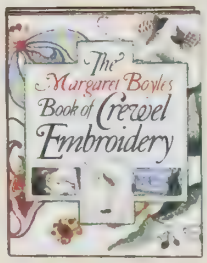
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House & Garden

continued from page 52

cers, not to mention its contribution to obesity. The emphasis on fat stems primarily from our worship of animal sources of protein—meat, cheese, and other dairy products—and our denigration of the starchy foods like beans and grains.

Another unhealthful change relates to the *kinds* of carbohydrates in the American diet. At the turn of the century, most of our carbohydrates were the *complex starches* in nutrient-rich grains and beans and the *natural simple sugars* in fruits and vegetables. Today a major portion of carbohydrates in the American diet comes from *refined and processed sugars* often found in relatively nutrient-deficient and high-calorie foods. This emphasis on "sweets" has been linked to a number of health problems, especially tooth decay and obesity.

Part of the problem is that there's no powerful, profit-making industry selling Americans on natural forms of complex carbohydrates at every commercial break on radio and TV. The growers of fruits, vegetables, grains, and potatoes are hard put to compete with the meat, dairy, and processed-foods industries for the consumer's attention.

There has been a dramatic shift in recent years of our protein sources from grains and cereals to fatty animal products

The fall-off in consumption has been particularly dramatic for flour and cereal products. Today Americans typically consume half the amount of these foods their counterparts ate in 1910. At that time, flour (used in bread and pasta) and cereals were America's *chief* sources of protein, supplying 36 percent of the day's protein. Today they account for only 17 percent of protein consumed, having been replaced by fattier sources of protein, primarily meats.

And although we each eat more fruit now than early in the century, we actually eat a third less *fresh fruit* than we used to. Consumption of processed fruits, however, including those used in making fruit juices (which contain little or no natural fiber) and those canned in heavily sweetened syrup, has more than tripled.

We're doing somewhat better with vegetables. We each eat twice what we did in 1910, although the major increase took place in canned and frozen vegetables, rather than fresh ones. However, consumption of fresh lettuce has in-

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YANKEE BARN HOMES
THE COUNTRY CLASSICS



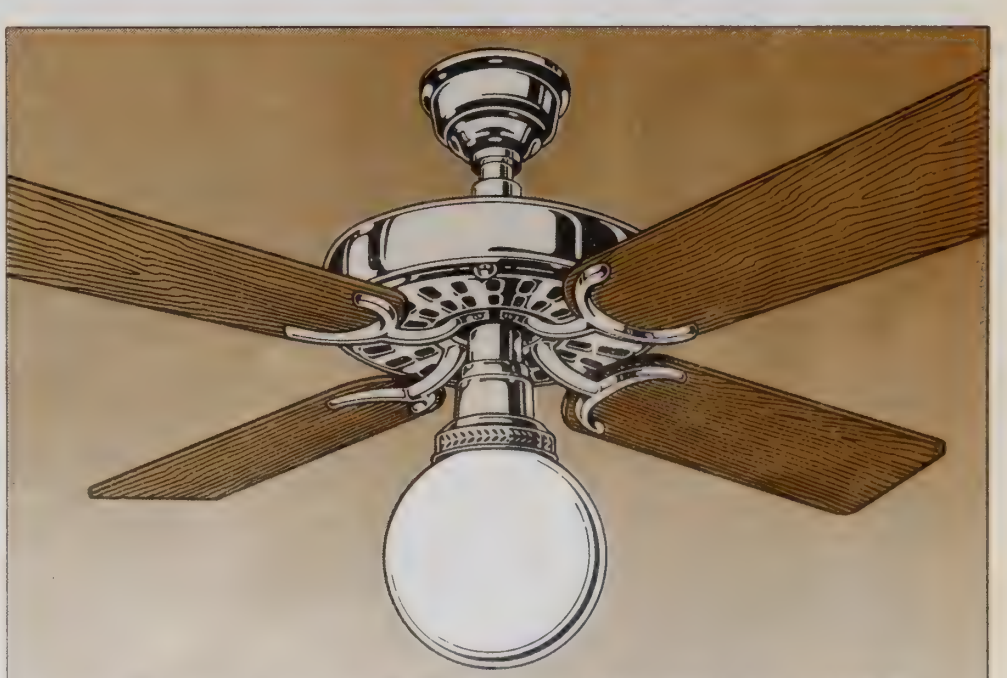
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FIGI'S

YOUR FAMILY'S HEALTH

continued from preceding page

creased fourfold, and consumption o fresh carrots and corn have tripled in th last half century. In general, canne fruits and vegetables have fewer nutri ents than fresh or frozen ones.

Doctors now recommend an increase in our total carbohydrate intake up to 60 percent of our food

Since the end of World War II, how ever, consumption patterns have gon from bad to worse. Except for citru fruits, the amounts of natural carboh drate foods we eat have dropped, som rather precipitously. Flour and cereal grain products are down 31 pounds pe person, potatoes down 21 pounds, fruit other than citrus down 30 pounds. Veg tables (excluding dark green and dee yellow ones) have dropped 12 pounds and the dark green and deep yellow veg etables are down a third of a pound.

What should we be eating in the wa of carbohydrates? Probably the mos sensible recommendation is containe within the Dietary Goals of the Senat Select Committee on Nutrition and Hu man Needs. Instead of the 45 percent total calories that carbohydrates cu rently account for, the Committee rec ommended that carbohydrates add up t 55 or 60 percent of our total caloric in take. At the same time, however, th portion of calories derived from refine and processed sugars should drop fro 18 to 10 percent. The bulk—45 to 5 percent of calories—should be the con plex carbohydrates (starchy foods) an naturally occurring sugars found in fres fruits and vegetables. These would als displace a significant number of calori currently derived from artery-cloggi fats.

Eating more complex carbohydrat and less fat-ridden animal protein ca mean a substantial savings in your foo budget. Consumers who say they bu foods like hot dogs and bologna for the families because it's all they can affo are wrong. They've fallen into the soc etal trap that lures people with the n tion that meat is the best source protein and should be consumed at eve meal. In fact, the consumer who bu cheap meats is paying a very high pri for protein because the meats are most fat.

Developing a repertoire of meatle meals in which inexpensive protein provided by properly balanced veget bles sources can conserve your health well as your money. Unlike anim

Continued on page



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Susan Anton

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YOUR FAMILY'S HEALTH

continued from page 56

sources of protein, most of which contain more fat calories than protein, most vegetable protein comes in a "container" of complex carbohydrates.

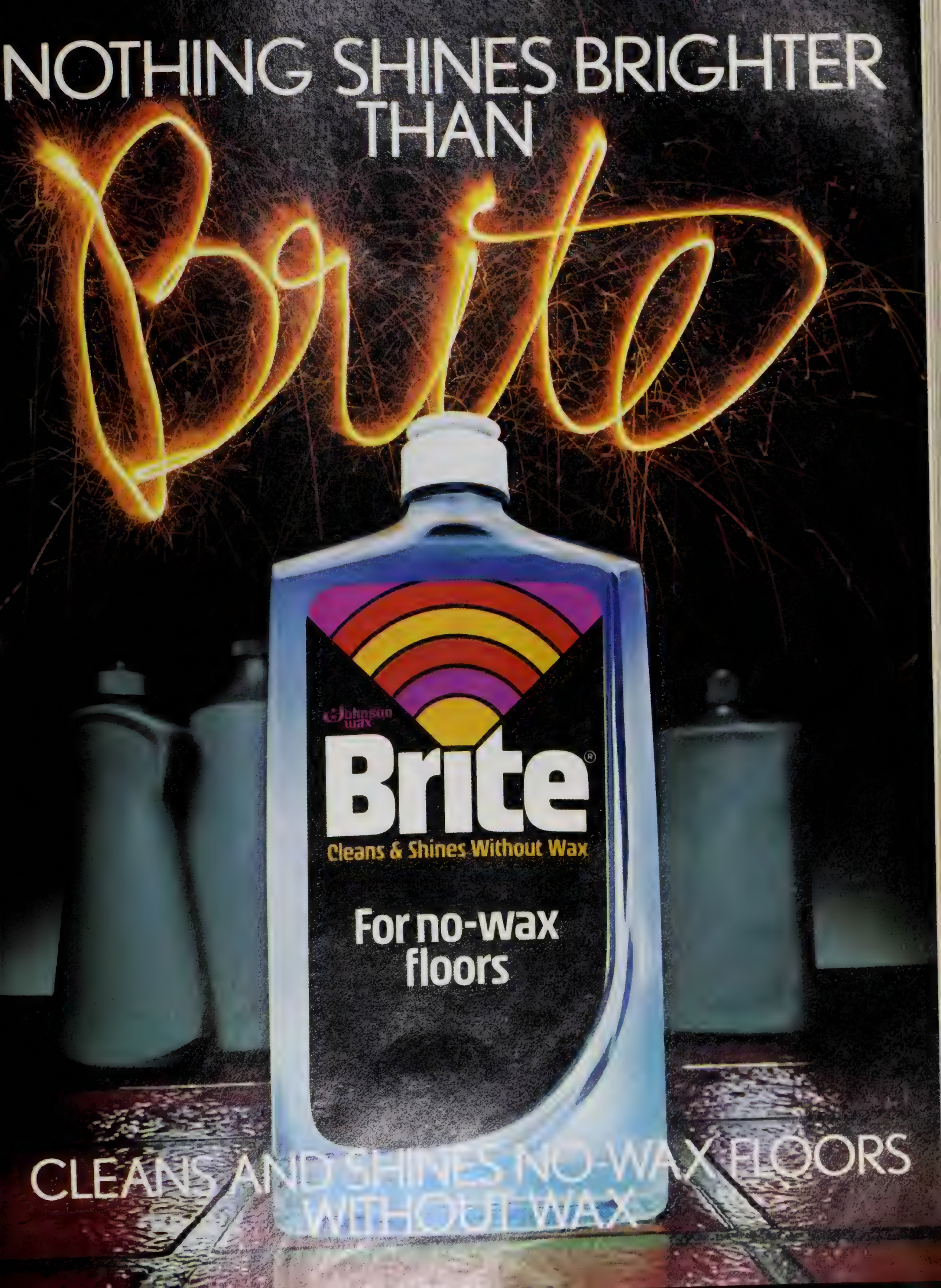
A greater emphasis on starchy foods and fruits and vegetables, the McGovern committee maintains, would produce a healthier America. Studies of populations throughout the world have shown that those in which artherosclerotic heart disease is relatively rare typically consume between 65 and 80 percent of the total calories in the form of carbohydrates derived from whole grains (cereals) and tubers (potatoes and their relatives).

Increasing our consumption of whole grains, fruits, and vegetables will also mean a better supply of vitamins, minerals, and trace nutrients that are essential to good health. Foods that are high in fats and refined sugars are generally deficient in these vital substances. Our intake of dietary fiber would also be increased, a plus for our intestinal tracts, which tend to suffer from a variety of disorders on the highly refined diet typically consumed by affluent Americans. A final benefit involves weight control, for natural carbohydrates can help you cut back on calorie-dense fats and sweets.

Carbohydrates fulfill both physical and psychological needs by making you feel that you've really had something to eat

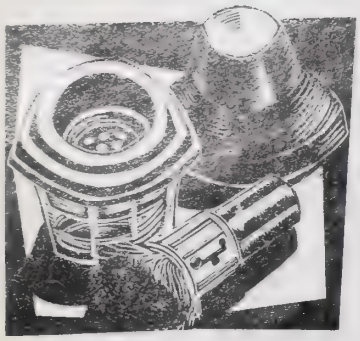
Carbohydrate foods—at least the starches, fruits, and vegetables—fulfill both your physical and your psychological need for food. They make you feel like you've eaten something. They fill your stomach, stick to your ribs, give you something to chew on. In the case of fruits, they can satisfy a sweet craving without overloading you with calories, and they can give you a nutrient bonus in the bargain. A plateful of spaghetti with meat sauce may not sound like a typical dieter's meal, but it can contain fewer calories and be more satisfying than a steak dinner or a tuna salad. If the carbohydrates in your diet come from whole grains, fruits, and vegetables, you have the added advantage of the satisfying bulk and bowel regularity provided by the noncaloric fiber. ■

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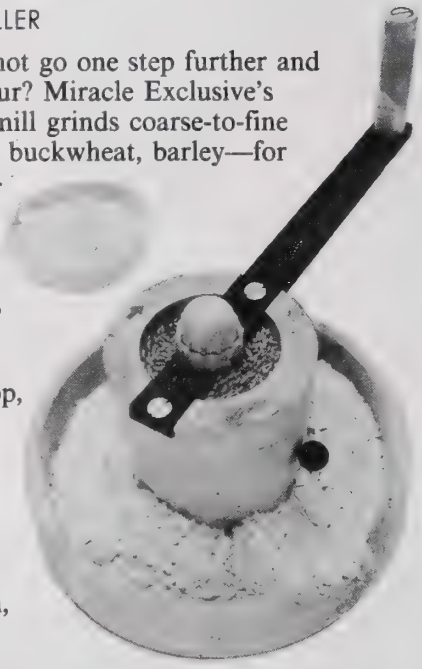


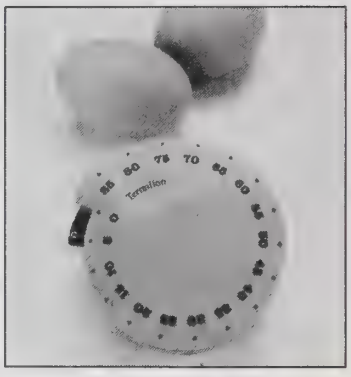
BOTTLED UP

Herb vinegars, vanilla extract, fruit-flavored liqueurs are only some of the delights you can start making right now for the coming holidays. They're wonderful presents. A 2-liter faceted jar from Italy holds a generous amount, besides being handsome in itself. The ceramic top guarantees sealed-in freshness. 15 inches high. $6. From Forrest Jones, 3274 Sacramento St., San Francisco, Calif. 94115.

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If you bake bread, why not go one step further and hand-grind your own flour? Miracle Exclusive's adjustable French hand mill grinds coarse-to-fine flours—rice, wheat, oats, buckwheat, barley—for baking delicious cracked-wheat breads or luscious pastries. Made of Naxos stone, it produces 1–3 ounces of flour a minute, depending on the setting and grains. Just clamp onto a table or countertop, fill with grain, adjust front knob to control flow for fineness, and churn. Nothing to it! 11-inch-diameter base. $149.95. At Erewhon, 342 Newbury St., Boston, Mass. 02115.



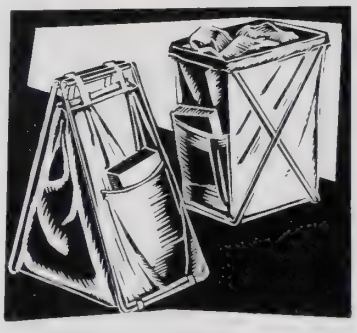


TIME AND A HALF

The 90-minute timer by Terraillon gives you an extra half hour over the 60-minute version before resetting is needed. Great to time a long-cooking roast or soup—or to alert you to start the cooking (or any other task). In white, yellow, red, brown; $22 at cookware counters.

LIGHT WEIGHT/ HEAVY DUTY

For laundry, toys, picnic equipment, raked autumn leaves—you name it, and the nylon canvas bag by Kinnovations fills the bill. The sturdy, lightweight steel frame stands firm for loading and unloading, folds to provide its own wooden dowel handles. In black, silver, orange, blue; 29 inches high. $29.95. At Macy's, Herald Square, New York, N.Y. 10001.



PARTY FARE FROM THE MICROWAVE

You can have three tiers of hot canapés to serve your guests in a matter of minutes. Masonware's ivory ceramic platter gets hors d'oeuvre from refrigerator to microwave to table in a jiffy and the thermal base keeps food warm. Add your favorite dips, sauces, or spreads to the well in the center, and the party's on. 14½ by 12½ by 2 inches. $20 at microwave specialty stores across the country.

SUMMER'S BOUNTY IN WINTER

Fruits, vegetables, herbs can be used all year round if properly preserved. Here are some suggestions from professional cooks:

- Freeze fruit purées for use when making ice cream or as dessert toppings. *Ann Rowan*
- Vegetables thawed and puréed in 1-cup batches make excellent stuffings for veal, poultry, or other vegetables such as eggplant and zucchini. . . . Put fresh tarragon in a bottle of white wine vinegar. Use the tarragon for stews and roasts, the vinegar for salad dressings. *Marjorie Blanchard*
- Freeze berries in a single layer on a cookie sheet, then transfer to plastic freezer bags. . . . Whatever you're freezing, it's simpler if you line a square container with a freezer bag, fill, and remove when frozen, leaving the container free for reuse. The squares stack neatly in the freezer. . . . Wash, dice, and mince parsley, pack it in plastic bags, freeze. Basil should be placed in oil, then frozen. . . . Dehydrate fruits and vegetables, then reconstitute for use in mousses and soufflés. Dried tomatoes are very sweet and make wholesome snacks for children. Dried mushrooms, ground powder-fine in the blender, add an intriguing taste to soups and sauces. *Judith Ets-Hokin*
- Freeze whole, unpeeled tomatoes and store in plastic bags. Thaw for use in sauces, or chop for salads dressed with a good vinaigrette. *Marion Cunningham*

All prices approximate

By DuPré Cochran.
Editor: Barbara Portsch

Elaine Grove, Brad Ensminger

FACE FACTS:

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Soft Pack: 1 mg. "tar", 0.1 mg. nicotine av. per cigarette, FTC Report May '81.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

THERE'S ROOM FOR IMPROVEMENT

Whatever the style, location or condition of a house... if it's lived in, there's always *room for improvement.*

September, Home Improvement Month, is the ideal time to adjust your home to needed changes—to improve it with quality products made by manufacturer members of the National Home Improvement Council like those whose company names are listed below.

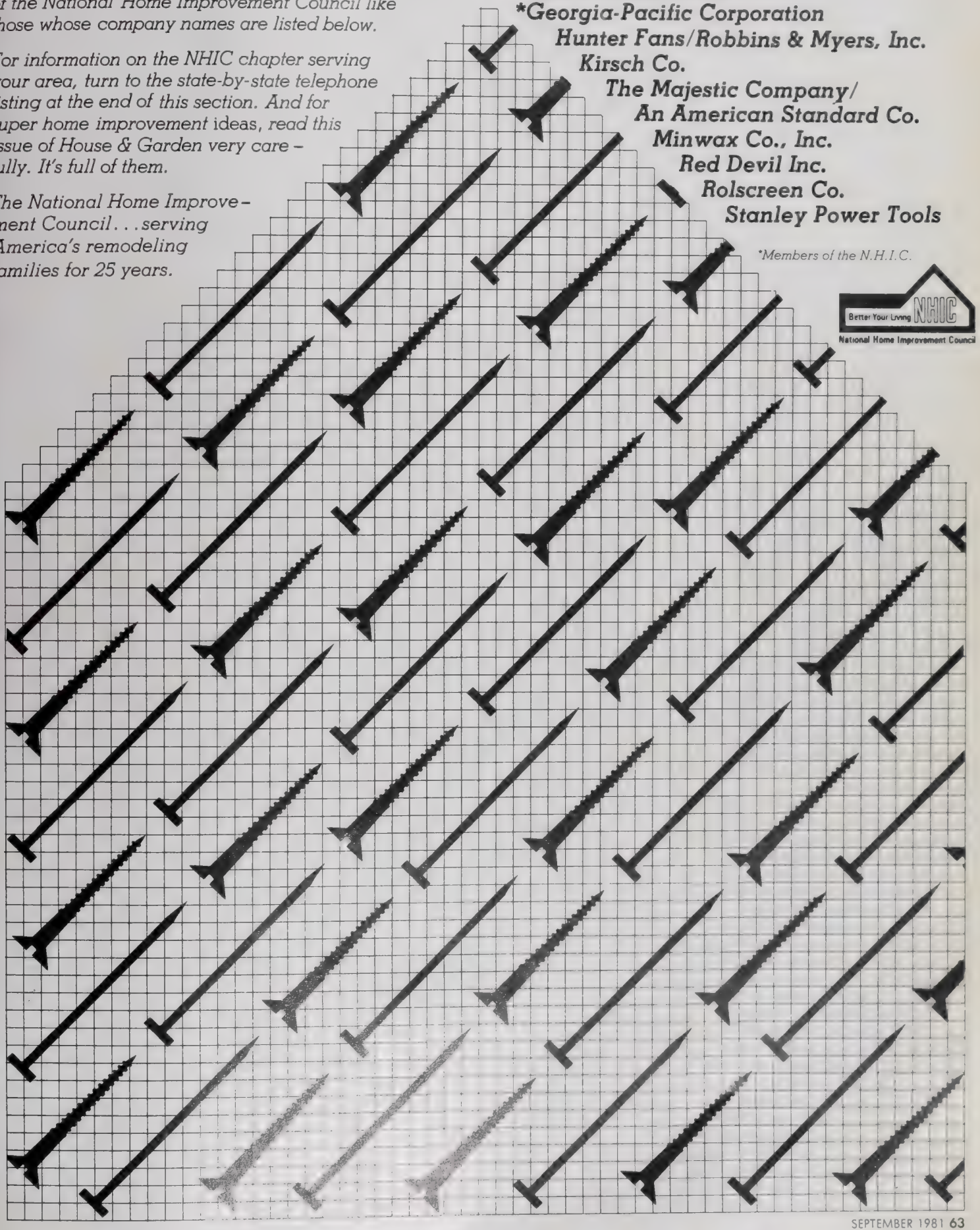
For information on the NHIC chapter serving your area, turn to the state-by-state telephone listing at the end of this section. And for super home improvement ideas, *read this issue of House & Garden very care – fully. It's full of them.*

The National Home Improve– ment Council...serving America's remodeling families for 25 years.

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Better Your Living NHIC
National Home Improvement Council



House-building goes underground

Across the country, thousands of houses are being built below ground surface. Here's why

By Sandra Oddo

Going underground is a growing thing in housing these days. According to educated guesses, says Dr. Ray Scott, director of the Underground Space Center at the University of Minnesota, some 3,000 to 5,000 families across the country have dug in. So have substantial numbers of schools, churches, factories, libraries, and other public buildings, according to editor Kathleen Vadnais of *Earth Shelter Digest,* which maintains a map of all the buried buildings the staff has verified.

Earth-sheltered houses are not caves. They are not basements or tunnels. They have historical, sentimental, and practical roots in storm cellars and the sod houses of the pioneers, but they usually are dry and pleasant (or should be), and well provided with south-facing windows and/or skylights for daylight and for solar warmth. They are not even, all of them, underground. A building that uses the earth to protect two or three of its walls, with berms up to window sills or roof, is still entitled to call itself "earth sheltered."

Why are all these people digging in?

Earth-sheltered people give a number of answers. It's quiet down there. No winds come nudging through cracks in the walls during the winter. "Last winter when it was –30 degrees outside," says Sue Kerfoot of Gunflint Lodge, 10 miles from the Canadian border in Minnesota, "the guests in our new underground cabin complained that it was too warm."

Underground rooms are cooler in summer, say buried homeowners in Texas and New Mexico, and easier to keep that way. The steady temperature of the earth around the outside walls can cut energy use by 25 to 75 percent.

For such special situations as machinery that needs stable temperature and humidity, the [illegible] environment 10 feet down makes [illegible] mates less difficult and less [illegible] to manage. Computers [illegible] thrive in the remodeled [illegible] under Kansas City, Mo. [illegible] children in the tornado [illegible] die West worry less about them [illegible] they are already in the equivalent [illegible] storm cellar. Buried buildings conserve high-priced urban surface space for other uses—like parks. And, according to architect Malcolm Wells, self-proclaimed undercover agent for the underground, a special enjoyment underlies any undertaking that understands the natural world above, when you can tuck greenery and flowers back over a living space.

Earth-sheltered houses cost a little more, or a lot more, or about the same as conventional houses to build, depending on who you ask about it. Because they are underground, they do not need exterior finishing, or roofing, or some of the framing and insulation amenities that are necessary where houses must contend with day and night weather. But everybody agrees that they must be built differently. Water and weight are the major considerations.

Earth is heavy, and generally averse to containing hollow spaces. It exerts pressure. The weight of soil, and its workings under the influence of the seasons, will bow walls, bulge floors, and sag (or even collapse) ceilings unless it is given due consideration and respect—and construction to match. Information is accumulating through demonstration projects and monitored studies that will guide the engineering of future projects. *Earth Shelter Digest* is preparing a data bank that should soon be ready to provide some answers to prospective builders. Concrete is the usual building material, as it would be for a foundation, but many of the rules of pouring and reinforcement are different. Placement of the house to consider angle of slope and drainage is very important.

"The biggest problem," says Dr. Sterling, "is to demonstrate that earth-sheltered buildings can be built so that 99 percent of them will be dry. It *can* be done. It's a matter of very careful attention to selection and installation of building products."

The water comes via two routes: as groundwater, as rain seeping through the soil on one leg of its journey from clouds to sea; and as part of the water table, that normal underground water level that wells are drilled to tap. The first step in keeping an earth-sheltered house dry, therefore, is careful analysis of the water potential in the soil under which you want to build. That, the surface to which the waterproofing will be applied, and the season at which you want to build will all determine the choice of waterproofing material, according to Bryan McGroarty, technical director of Effective Building Products of Minneapolis, and author of a number of articles on waterproofing. The materials can range from various forms of plastic or rubber sheets, through chemicals, to clays like bentonite.

Underground building is a field in which your architect or builder may not have much experience, so in choosing a waterproofing, says Mr. McGroarty, do your own homework. The best waterproofing is only as good as its installation. Be fanatical and then more fanatical in following instructions and, if necessary, call the manufacturer for clarification and further instructions.

Whether insulation should be inside or outside, what level of ventilation is needed, how deep the earth should lie

Continued on page 66

ENERGY QUESTION

Q What can you expect from a swimming-pool cover?

A A lot—if you use it. Pool covers are usually some form of plastic that rolls, snaps around, or floats on your pool. If one is used consistently when the pool is not in use, it can lengthen the swimming season by as much as a month in spring and fall by insulating the pool against heat loss, and by collecting and trapping solar heat. In many climates it may eliminate the need for a pool heater.

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ENERGY ANSWERS

continued from page 64

over the roof, and how building codes will affect the work are all issues hotly debated whenever an underground meeting is held. Meantime, Mary and Jason Matson have built a 2,700-square-foot house under Oklahoma; the Minnesota Housing Finance Agency has just sold its fifth underground demonstration house; workers at a diesel engine manufacturing plant in Indiana come through the woods and across the roof to work; in New Mexico, the first three houses in a nine-lot development can barely be seen from the air; a row of bermed houses in Minneapolis ignores the highway at its back; and in Saskatchewan, Canada, a retired couple has lived underground for 20 years, for the most part ignoring rises in fuel prices, sunning themselves in their greenhouse.

"It's not something to go into with the same abandon as you would build a conventional house," says Dr. Sterling, "but if the building industry learns the techniques, and if buildings are put underground that belong underground and buildings that work best on the surface are left there—yes, earth-sheltered building has a very good future." ■

☐ additional reading

Earth Shelter Digest & Energy Report. Bimonthly, $18 per year subscription. WEBCO Publishing, Inc., 1701 East Cope, St. Paul, Minn. 55109.

Alternative Sources of Energy. Bimonthly, $15 for six issues. 107 South Central, Milaca, Minn. 56353.

Earth Sheltered Housing Design: Guidelines, Examples, and References. The Underground Space Center, University of Minnesota. Van Nostrand Reinhold. $9.95. At bookstores.

Underground Designs. By Malcolm Wells. $6. P.O. Box 1149, Brewster, Mass. 02613.

The $50 and Up Underground House Book. By Mike Oehler. $6. Mole Publishing. Rt. 1, Box 618, Bonner's Ferry, Idaho 83805.

The Underground House Book. By Stu Campbell. $9.95. Garden Way, Charlotte, Vt. 05445.

Underground Houses: How to Build a Low-Cost Home. By Rob Roy. $5.95. Sterling Publishing, 2 Park Avenue, New York, N.Y. 10016.

Earth Shelters. By David Martindale. $17.95 Hawthorn/Dutton. At bookstores this fall.

☐ pool-cover sources

Engineering & Research Associates, Inc.
Era Plaza, 500 North Tucson Blvd.
Tucson, Ariz. 85716 (602-881-6555)
Sebra Solar Pool Petals, modular floating forms in frames.

Lof Brothers Solar Appliances, Inc.
1895 West Dartmouth Ave.
Englewood, Colo. 80110 (303-761-3997)
Clip-on covers; can supply them for free form pools.

Macball Industries, Inc.
1820 Embarcadero
Oakland, Calif. 94606 (415-534-0274)
Heat Saver Insulated Pool Blanket, woven opaque plastic with edge grommets that hook or clip. Miniwinder pool blanket roller. Insulation and covers for hot tubs and spas.

Sealed Air Corp.
Park 80 Plaza East
Saddle Brook, N.J. 07662 (800-526-4845; in N.J. 800-932-0385)
Sealed Air Pool Blanket, translucent bubble plastic that floats on surface; in 24 standard sizes; may be cut with scissors.

Vinyl-Fab Industries
13550 Otterson Court
Livonia, Mich. 48150 (313-522-5400)
and 10800 St. Louis Drive, El Monte, Calif. 91731 (213-575-1994)
Thermo-Solar, translucent bubble-plastic material that floats, can be cut with scissors; Heat-Cap, foam-backed opaque plastic that floats.

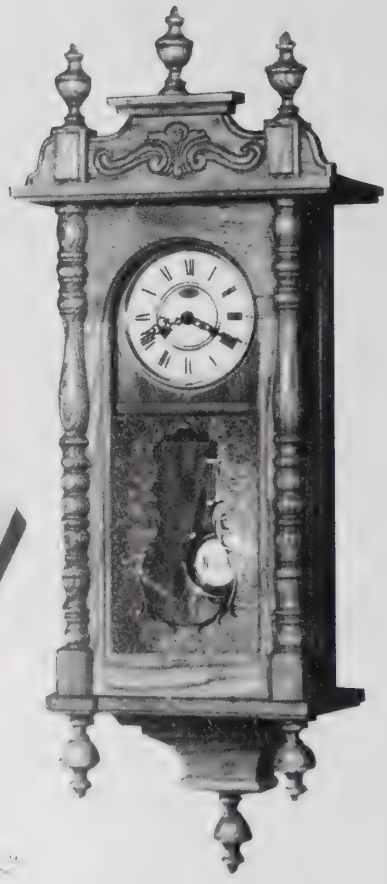
Poolsaver Cover Pools, Inc.
117 West Fireclay Ave.
Salt Lake City, Utah 84107
(801-262-2724)
Makes reinforced vinyl cover on tracks, with automatic winder.

Note: In using pool covers as they should be used to save energy, you may have to pay some extra attention to algae growth.

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BILLY BALDWIN'S NEW LOOK

WATCH FOR OCTOBER HOUSE & GARDEN ON YOUR NEWSSTAND



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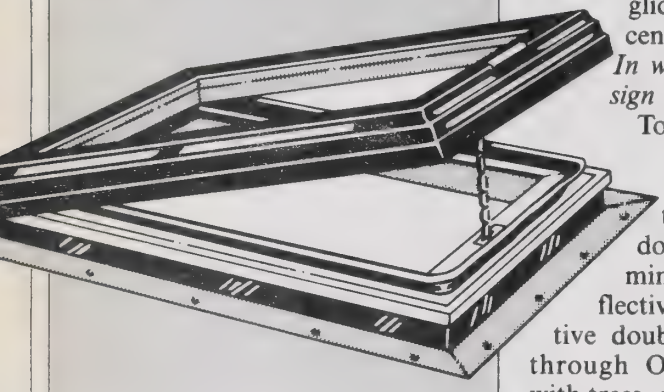
HOUSE NEWS TRENDS IDEAS SENSE

BY JEAN SPIRO BRESKEND

Remodeling in days past centered on two things: more space, a new appearance. Today there's a third consideration, and it just makes good house sense—remodeling for optimum energy efficiency. Whether your plans involve whole new rooms or small nonstructural changes, or if you're simply determined to cut your heating bills this winter, almost everything on the market is designed for energy integrity. From caulks to paints to computerized thermostats, ultra-efficient lighting, windows, and fans—even if energy savings isn't your top priority—you'll be getting much more than you used to. Besides reducing utility bills, an electronic thermostat simplifies daily routines. A vented skylight not only admits sun, light, and air, but it also will open up interiors to outdoor views. A ceiling fan is decorative as well as practical.

☐ admit winter sun, summer breezes, and natural light

Venting skywindows for the energy-conscious do-it-yourselfer have been introduced by Wasco Products, Inc., Sanford, Maine 04073. Made with vinyl curbs that need no flashing and with tight gasketing to minimize heat loss, the units are offered with double acrylic domes or flat double-glazed safety glass, and come completely assembled, ready to install.

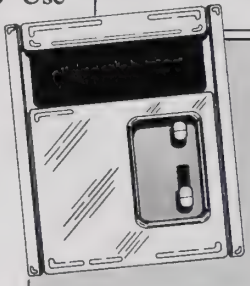


☐ window planning to save fuel

If you are going to add new windows, consider these guidelines from Andersen: *In cold climates where winter design conditions are most important:* ● To take advantage of winter solar heat gain, November through March, the largest window area should face south, with lesser areas to east, west, and particularly north. ● Use double-pane insulating glass or triple glazing to reduce winter conducted heat loss through the glass. ● Select operating windows that can open to admit cooling summer breezes and take advantage of cross ventilation. ● As a guide, casement windows can open to 100 percent of their sash opening area; double-hung and gliding windows to nearly 50 percent and awning windows about 25. *In warm climates where summer design conditions are most important:* ● To reduce summer solar heat gain, the largest window area should face north with lesser amounts to east, west, and south. ● Use double-pane glass. ● For minimum heat gain, use reflective single-pane or reflective double-pane glass. ● April through October, shade windows with trees, external blinds, awnings, or large roof overhangs.

■ paint performs as a vapor barrier

A latex flat enamel paint has been developed with a special ingredient that provides a moisture barrier for walls and ceilings. Although not an insulator itself, the *Thermo-Shield* makes the insulation you have work better by keeping humidity where it belongs—inside in winter and outside in summer. (For example, in cold weather, moisture is drawn through walls into insulation, reducing its ability to hold in heat.) According to the manufacturer, *Thermo-Paint* is 30 times more effective than regular latex paint. Available as a washable finish coat in colors or as a primer, Thermo-Paint will form a vapor barrier even when covered with conventional paint or wallpaper, and it can be used over previous paints. At building material dealers and paint stores. About $17 a gallon. By The Enterprise Companies, Wheeling, Ill. 60090.



☐ thermostat like a mini computer

Reflecting the latest advances in electronic technology, today's thermostats can be programmed to suit each family's lifestyle. The Jade digital thermostat is capable of storing up to eight temperature settings in four different time periods throughout the day. Once keyed into its memory, programs are set to run indefinitely. However, a recall button allows you to return to the first program entered to accommodate special occasions or a weekend schedule. Switching from heat to cool and back again automatically, the unit has battery back-up to hold program in case of power failure. Keyboard is concealed behind hinged door; above door is a continual LED readout of time and temperature. $99.95 at home centers. By Jade Controls, P.O. Box 27, Montclair, Calif. 91736.

☐ energy-saving accent lighting

A low-voltage track system by Progress Lighting, Philadelphia, Pa. 19134, provides excellent accent lighting for paintings, sculpture, and collections. Using 6- and 12-volt current rather than standard 120, the lampholders save energy by reducing wattage needs. Other pluses: less heat, which also lowers air-conditioning loads, and no disturbing glare. For example, a 50-watt narrow spot PAR-36 lamp used in the low-voltage unit gives more center-beam footcandles (no wasted spill light) than a 120-volt, 150-watt R-40 spot or flood. Each lamp-holder has its own transformer so it can be combined with 120-volt units on the same track. The 120-volt units not used for wall washing and general ambient



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WE'RE SOLD ON QUALITY

continued from page 68



■ *Ceiling fan by Casablanca, above, helps lower utility bills in winter as well as in summer. Chamberlain's patio storm door system, right, is adjustable to fit any need.*

☐ how a ceiling fan can keep you warm in winter

A ceiling fan, normally associated with saving energy in summer cooling, can also help reduce utility bills in winter. The Casablanca Fan Company, P.O. Box 37, Pasadena, Calif. 91109 offers a feature on its fans that recirculates the heat that rises and settles along the ceiling. When a reverse switch is set at low speed, the warm air is moved across the ceiling and down walls without creating a draft. This makes you feel warmer so you can set the thermostat several degrees lower. Fans use less energy than a 150-watt bulb. Variable-speed model shown has 16-inch wood blades, bright brass-finished housing, and a light (about $450). The company is also offering a special limited-edition model with rosewood blades, bronze housing, and crystal globes to celebrate the 100th anniversary of the ceiling fan's invention by Philip Diehl in 1881. The Centennial is $2,000.

☐ designed for easy installation

If it is not practical to replace old energy-wasting windows and patio doors, here are two insulating systems that you might consider: *Permanent storm windows* by Plaskolite, Columbus, Ohio 43216, not only can be installed from inside the house, but they can also be opened for ventilation and cleaning. Available in hinged and sliding versions, the aluminum In-Sider can be glazed with acrylic or glass. Easy-to-cut frames for hinged windows come in 24-, 36-, 48-, 60-, and 72-inch lengths; tracks for sliding windows in 48-, 60-, 72-, and 96-inch lengths. 36-by-60-inch hinged window with acrylic glazing, about $50; 30-by-60-inch slider about $100. ● No preframing or sill construction is needed for a *weather-sealed patio storm door system* by Chamberlain, Elmhurst, Ill. 60126. The aluminum-framed doors are glazed with safety glass and come with a white or bronze finish. 6-foot size about $189.

☐ ways to plug air leaks at modest cost

Many new kinds of weatherproofing products are now available in hardware stores and home centers to stop air and moisture infiltration. ● Geocel's Foam Sealant and Insta-Foam's *Great Stuff* are urethane foams that expand when dispensed from an aerosol can. Useful as sealants around door and window frames, outside pipes, air conditioners, sole-plates, electrical boxes, roof flashing, and other places with wide cracks and where extra insulation is needed, these fillers are non-toxic, flame-retardant, and dry tack-free in less than an hour. ● Red Devil's acrylic and silicone caulks are made in colors—redwood, woodtone, brown, and gray—so you do not have to paint them to match siding or trim if you are filling cracks around window and door frames. ● Pre-slit foam insulation that wraps around pipes

Continued on page 73



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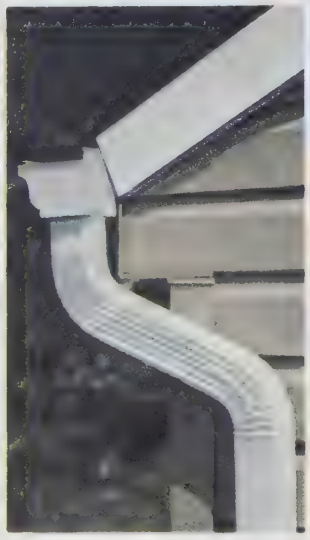
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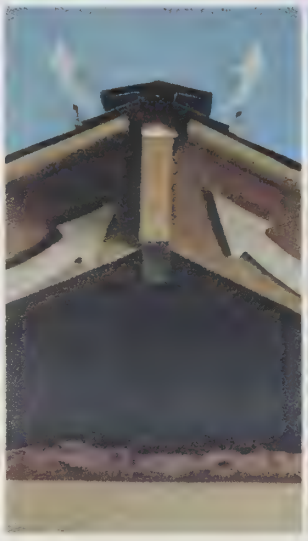
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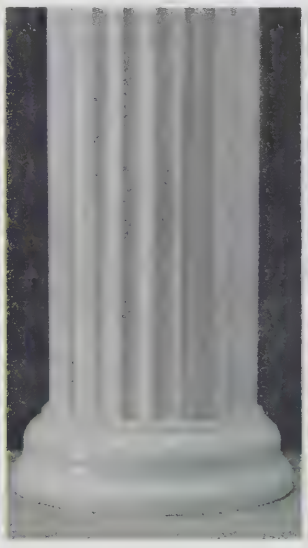
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ALCOA

continued from page 70

and snaps together to form a thermal barrier makes it much easier to reduce heat loss in hot-water pipes and stop condensation in cold-water pipes in summer. ● If you are confused about what product to buy for the job you have to do, look for Macklanburg-Duncan's Consumer Weatherstrip sign. It points out the energy-leak areas in a home and shows you which weather stripping will best solve the problem.

☐ insulating window shades you can make

Originally specified for new solar houses, movable window insulation is proving popular for windows and patio doors in existing houses to prevent heat loss. The Warm Window system (which has an R-7.69 rating over a single-glazed window) allows you to save fuel and energy without sacrificing aesthetics. You provide your own decorative face fabric for these insulating Roman shades. They are made from pre-quilted layers of materials that give maximum heat reflection and dead air space with minimum bulkiness. To stop drafts, when shade is pulled down it is sealed to the window frame with magnetic strips. Besides the 45-inch-wide insulating fabric (about $12 yd.), the system includes magnetic tape, rings, cord, pulleys and weight bar. The manufacturer says a finished shade will cost about $2.50 sq. ft. (plus your own fabric) if you do the work yourself. At fabric and energy-product stores. For details and a free how-to-do-it booklet, write: Warm Window, 8061 Lake City Way N.E., Seattle, Wash. 98115.

☐ two helpful checklists for preventative home maintenance

1. *Keeping Your Home in Shape: A Maintenance Audit for the Outside of Your Home* is available free from N.B.I. Meeks, Owens-Corning Fiberglas Corp., Fiberglas Tower, Toledo, Ohio 43659. Starting with the roof and moving on to the gutters, caulking, siding, masonry, paint, and foundation, the booklet identifies trouble spots and common weathering problems that can lead to costly repairs. A separate checklist helps you decide what corrective measures to take. 2. Dura-Vent Corp., P.O. Box 2249, Redwood City, Calif. 94064, is offering a free checklist for owners of woodstoves and fireplaces to determine if they have been installed and are being maintained properly to prevent any fire hazard. With the answers you get from inspecting your chimney system, you will know whether the services of a trained chimney sweep or some other professional is required. ■

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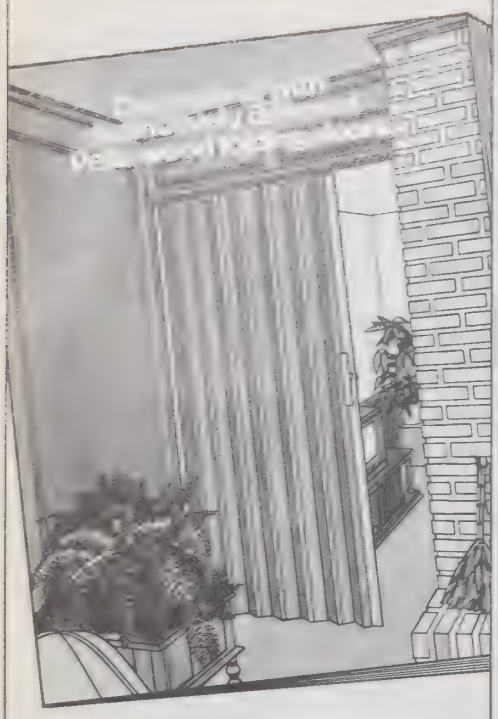
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New windows and doors are energy savers

Replacement units make remodeling easier than ever, and offer many bonus features

By Jean Spiro Breskend

Replacing old, drafty windows and doors with new energy-efficient units is a home-improvement project that pays many dividends. Not only will they give your house a fresh look, but they also can appreciably help to lower heating and air-conditioning costs and minimize or eliminate future maintenance. Also, if properly placed, insulating glass windows and patio doors can provide free light, free heat, and free cooling. According to the Sealed Insulating Manufacturers Assoc., you can enjoy the benefits and at the same time save as much as one-third on your fuel bills. (For a "Homeowner's Guide to Saving $$$ with Sealed Insulating Glass," send a stamped, self-addressed envelope to SIGMA, 111 East Wacker Drive, Chicago, Ill. 60601.)

Manufacturers have come a long way in window and door technology, and today energy-tight units are available in foam-core steel, wood, and vinyl to suit any need. Remember, too, that most energy-saving home improvements are eligible for a tax credit.

One of the important developments are entrance systems that eliminate the need for storm doors. Energy efficiency depends more on weather stripping and the design of the threshold than it does on the material itself, and manufacturers have developed pre-hung, pre-assembled systems that include the door, frame, insulating sidelights, weather stripping, and an adjustable thermal-break sill (important for blocking cold and frost penetration). The assembled units slip into old openings with a minimum of adjustment. In most cases you will not have to remove the existing wood door frame. This simplifies installation and lessens the problem of air infiltration from an ill-fitting door. Single- or double-door entry systems are available, with or without insulating sidelights.

The insulation and security problems associated with the old single-paned, aluminum-framed sliding patio doors have been eliminated with new units that save energy and provide extra security with deadbolt locking. Many wood replacement units are made in a special size, smaller than standard models, so that they can fit right into the old metal door's rough opening without reframing, residing, or any structural alterations. Factory-installed weather stripping and a thermal-break sill are part of the package, and double- or triple-glazing is available. Triple is recommended for situations where holding heat loss to a minimum is especially critical, such as in extremely cold climates or in passive solar houses. One company offers sliding patio doors with slim Venetian-blind inserts between two panes of glass. They help reduce

Continued on page 76





Triple-glazing is an option on vinyl-clad sliding patio doors by Andersen, top. Above: *pre-assembled entry doors.*

Beautiful color schemes come easy with Tru-Test® Sat-N-Hue®.



Designer: Carol R Knott, ASID

The secret's in Tru-Test's Custom Color System.



Sat-N-Hue luxury latex flat wall finish comes in so many new decorator shades, you'll be tempted to try color schemes daringly different from any you've used before. That's why Tru-Test created a unique new color selector to help the do-it-yourselfer use color with all the confidence of a professional designer. Large color swatches are displayed as they relate in modern color schemes: monotones are side-by-side; related colors read up and down; and contrasting colors are opposite each other. Tru-Test's Custom Color System can show you a variety of ways to use dramatic new colors with those you already have in rugs and furnishings.

Beautiful rooms are easier than ever to create, thanks to Sat-N-Hue latex and the Custom Color System, only at your True Value Hardware Store or Home Center.



Custom Color System* takes the guesswork out of selecting successful color schemes.
*Patent pending

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Tru-Test® Paints are sold exclusively by True Value Hardware Stores and Home Centers who own their own paint factories and set their own prices. Look under "Paint—Tru-Test" in the Yellow Pages.

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Send FREE booklet "Tips on Wood Finishing." Also, color card and name of my nearest retailer.
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MINWAX

continued from page 74

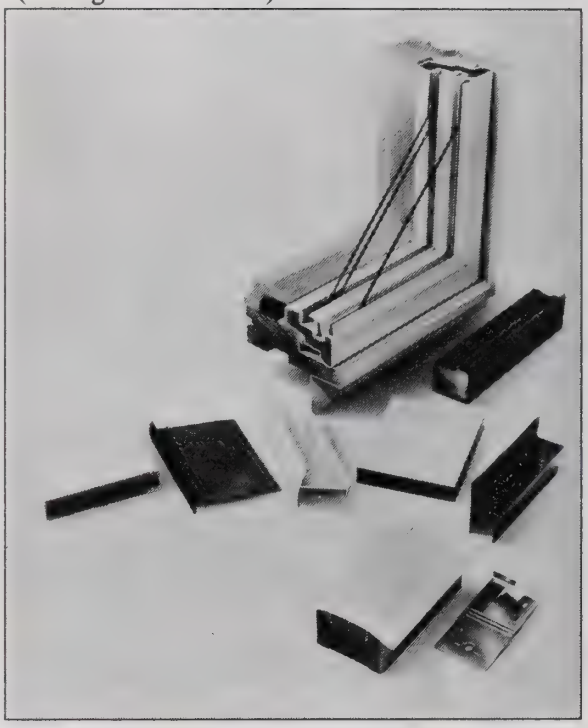
heat loss or gain, give light control and privacy. Solid vinyl is the newest material being used, and units are available that can be tilted inward at the top for ventilation while in a locked position. They can also be fitted with a shutter system, operated manually or electrically.

Newcomers in patio doors are French-styled hinged units. The one operating door can swing in or out. Most swing in. Also preassembled and ready to slip into openings, they are particularly appealing for older houses when you want to maintain a traditional exterior. Two- or three-door units can be grouped together to form walls of glass. Snap-out grilles permit easy window washing.

Until recently replacement windows usually meant metal units that had to be custom-made to fill the opening (sometimes out of square) of an existing window, and often they were as poorly insulated as the original window. Now finished parts that fill the space between a stock-size window and a rough opening have made window replacement a relatively easy project. All that is necessary is to select the size and style that most clearly suits the opening left by the removal of the old window. Easy-care replacement windows are available with a wood core sheathed in vinyl or aluminum and with solid vinyl frames. Some windows tilt in for cleaning. New vinyl units have a double-acting swing mechanism which allows window to open from side or top: a shutter system is an option.

☐ what to consider, and who makes energy-efficient windows and doors

Today's new energy-tight windows can do a great deal to reduce fuel use by stopping air infiltration (from cracks around old window frames) and cut heat loss (through conduction) with double or triple-pane glass replacing the old single-pane glazing. According to Andersen, the use of double-pane instead of single can raise the inside glass surface from 14°F to 42°F and with triple to 52°F (figures based on 0°F outside; wind 15 mph; inside temperature 70°F) and allows you to increase window areas to make use of solar heat gain in winter.



Trim parts are available for replacement windows by Andersen, above. Morgan's hinged patio doors, below, are pre-assembled.

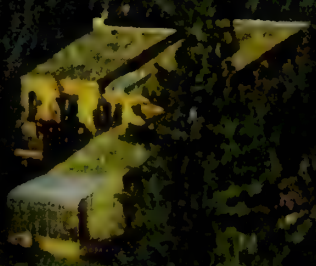


Wood: Time-proven beauty and durability along with its natural insulating power (air cells between wood fibers are insulating) make solid paneled wood doors a popular choice. ● They can be painted or stained to blend or contrast with siding and trim. ● Vinyl- or aluminum-cladding in white or earthtone needs no painting. ● Some units are factory-finished outside in white or dark brown and inside in white, fruitwood, walnut, or maple. MANUFACTURERS: *Replacement entry systems:* Morgan, Oshkosh, Wis. 54903; (not pre-hung) Simpson, Seattle, Wash. 98164. *Sliding patio doors:* Andersen, Bayport, Minn. 55003; Marvin, Warroad, Minn. 56763; Peachtree, Norcross, Ga. 30091; Pella, Pella, Iowa 50219; *Hinged patio doors:* Morgan (also sliding); Maywood, Amarillo, Tex. 79120; Temple Prod., Temple, Tex. 76501. *Replacement windows with filler strips:* Andersen; Caradco, Rantoul, Ill. 61866.

"A Guide to Energy-Saving Windows" (25¢) and "A Guide to Energy-Saving Doors" (15¢) are available from National Woodwork Mfgs. Assoc., c/o

Continued on page 78

DISCOVER



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Elegant Living Under Glass

Solar living takes on a beautiful new dimension with the all new Florex II. Its gently sloping roof extends further out from the house, providing a spacious atmosphere with ample headroom and more usable floor space. Wide glass panels offer a better view of the outside world, while an insulated sliding glass door with screen (standard on the 10-foot model) provides easier access.

Florex II is deluxe in every way — from energy-efficient double glazing to maintenance-free, bronze-finished aluminum frames. Get into solar living with style by turning that porch or patio into a year 'round paradise. But before you invest, look at Florex II — the craftsmanship is unmatched. Write or call toll free 1-800-828-9081 for the distributor nearest you.

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Real wood paneling from Georgia-Pacific.

REMODELING IDEAS

continued from page 76

Sumner Rider, 355 Lexington Ave., New York, N.Y. 10017.

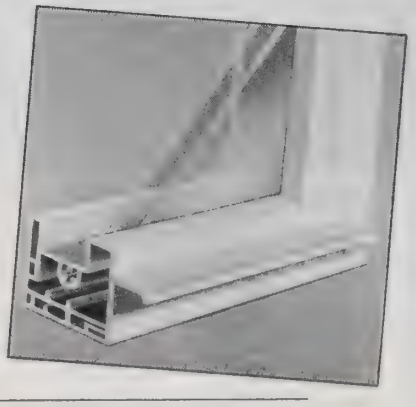
Foam-core steel: Doors are made of galvanized steel sheets enclosing a core of insulating foam. ● The problem of early metal units has been eliminated with the development of a "thermal-break," some sort of a divider that separates inside and outside metal surfaces (metal is a good conductor of heat) in order to stop cold and condensation. ● Many embossed designs include insulating glass inserts and sidelights in beveled and leaded styles. ● Factory primed ready for a finish coat, doors are said not to crack, split, or warp and to be impervious to extreme weather conditions of a seashore climate. MANUFACTURERS OF ENTRANCE AND HINGED PATIO DOOR SYSTEMS: *Benchmark*/General Products, Fredericksburg, Va. 22401; *Castlegate*/U.S. Gypsum, Chicago, Ill. 60521; Pease *Everstrait*, Fairfield, Ohio 45023; *Perma-Dor*/American-Standard, Cincinnati, Ohio 45242; Stanley, Troy, Mich. 48084; *Therma-Tru*/Lake Shore Ind., [illegible], Ohio 43560.

For more details, write: Insulated Steel Door Systems, 712 Lakewood Center North, Cleveland, Ohio 44107.

Solid vinyl: The material itself is a good insulator. ● Multichambered outer frames lock air into each section to provide an effective thermal barrier. ● Minimal maintenance is needed since color goes all the way through and cannot wear off or chip or fade or need painting inside or out. MANUFACTURERS OF DOOR AND WINDOW SYSTEMS: *Profilepane*/Ostermann & Scheiwe USA, Spanaway, Wash. 98387; (custom replacement windows) Certain-Teed, Valley Forge, Pa. 19482.

☐ window planning to save fuel

In cold climates where winter design conditions are most important: ● To take advantage of winter solar heat gain, November through March, the largest window area should face south, with lesser areas to east, west, and particularly north. ● Use double-pane insulating glass or triple glazing to reduce winter conducted heat loss through the glass. ● Select operating windows that can open to admit cooling summer breezes and take advantage of cross ventilation. ● As a guide, casement windows can open to 100 percent of their sash opening area; double-hung and gliding windows to nearly 50 percent and awning windows about 25. *In warm climates where summer design conditions are most important:* ● To reduce summer solar heat gain, the largest window area should face north with lesser amounts to east, west, and south. ● Use double-pane glass. ● For minimum heat gain, use reflective single-pane or reflective double-pane glass. ● April through October, shade windows with trees, external blinds, awnings, or large roof overhangs. ● Also remember that windows that open to cooling breezes help reduce air-conditioning loads.

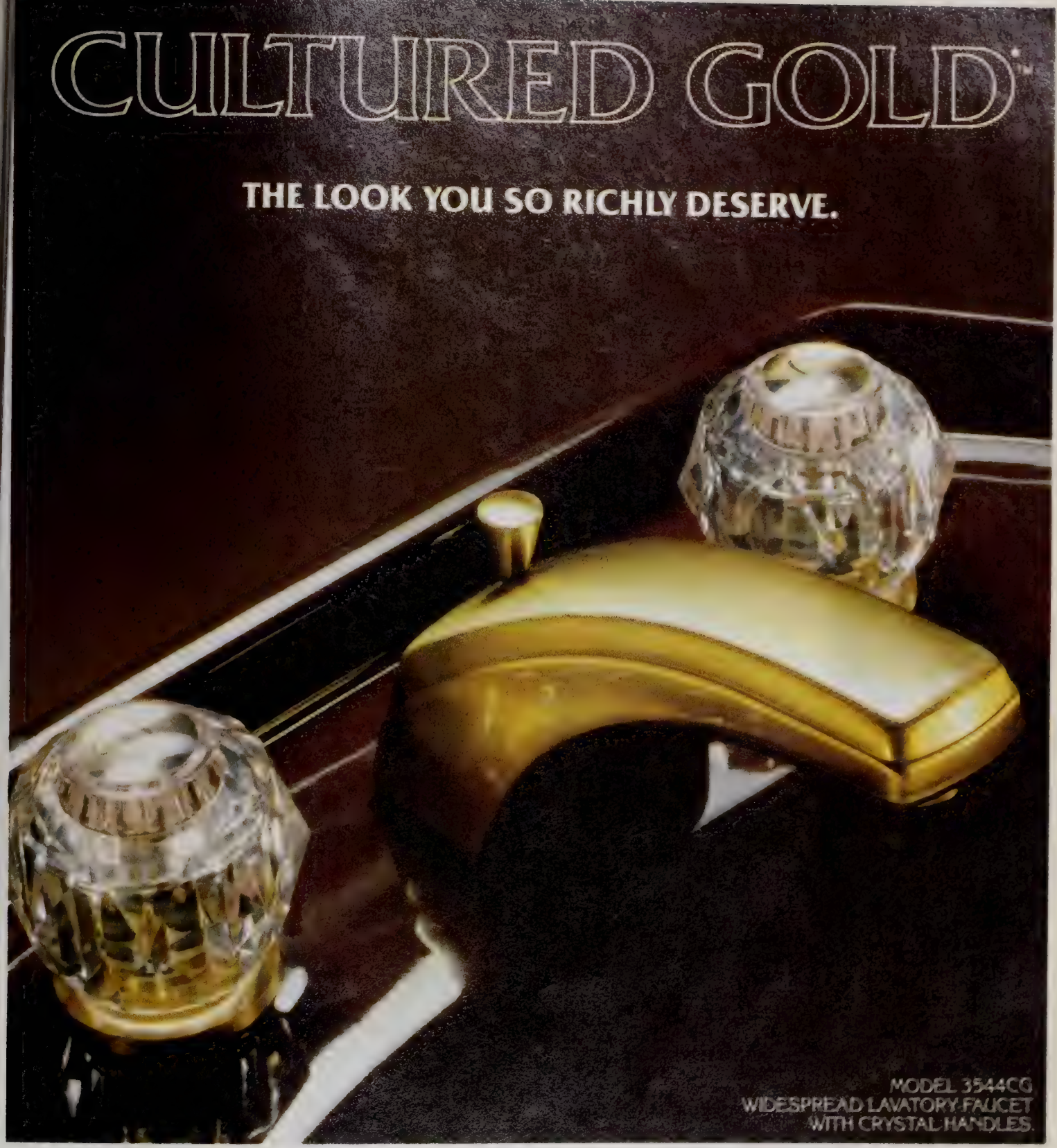


Certain-Teed's vinyl windows never need painting.

MANUFACTURERS OF DOOR AND WINDOW SYSTEMS: *Profilepane*/Ostermann & Scheiwe USA, Spanaway, Wash. 98387; (custom replacement windows) Certain-Teed, Valley Forge, Pa. 19482. ■

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Your Delta plumber can show you a Cultured Gold-mine of washerless faucets for the lavatory, tub and shower. They're all part of Delta's celebrated Award Collection,™ faucets that are found in the most beautiful homes—and homes away from home, like the new Helmsley Palace Hotel in New York. So give your plumber a call. After all, who's more deserving of gold than you?

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*Simulated gold finish.

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1 *DON'T MOVE... IMPROVE! 20-page guide to home remodeling. This booklet has been designed to provide you with a review of the remodeling industry, the types of products available, and the steps to be taken in selecting a home contractor. Alcoa.*



2 *WINDOW AND GLIDING DOOR ANSWER BOOK. 24-page, full-color booklet answers the most-asked questions about windows and gliding doors. Contains special sections on window planning, energy and remodeling. Also includes full description and application photographs of beautiful Andersen wood and low maintenance vinyl-sheathed* Perma-Shield *windows and gliding doors. Andersen Corp.*



3 *BRILLIANT COLORS burst from these 36 pages showing the liveliness of Tru-Test Paints. Paint can do things for your rooms—blue can beautify, red can dramatize, green can calm them. Includes popular House & Garden Colors. Tru-Test Paints are sold exclusively by participating True Value Hardware Stores. Cotter & Co. $1.50*



4 *GLAMOUR FOR THE EIGHTIES. This 20-page, full color brochure shows a wide range of washerless faucets by Delta. Engineered and styled for contemporary homes, Delta faucets and accessories are available in a variety of models and finishes including chrome, gold and crystal.*



5 *EIGHT DO-IT-YOURSELF PROJECTS. This colorful booklet contains eight projects for the do-it-yourselfer, complete with plans and materials lists, as well as complete instructions for installing interior wall paneling. Georgia-Pacific Corporation.*



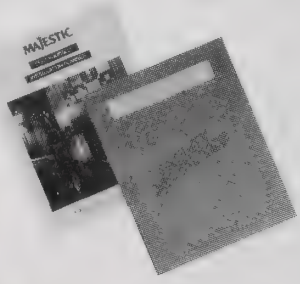
6 *THE ORIGINAL HUNTER OLDE TYME CEILING FAN. 12-page, new full-color borchure relates the history of the old-fashioned paddle-blade Hunter ceiling fan and why it is making a big comeback today as an energy-saver. Illustrates many models, styles, colors, new decorating ideas, accessories, and blade and control options. Installation tips. Comfort Conditioning Division/Robbins & Meyers, Inc. $1*



7 *WINDOWS BEAUTIFUL. A complete authoritative book on window treatments, styles suitable for various rooms, ideas for common and problem windows, how-to for measuring and sewing, basic treatment for many types of windows. Kirsch Co. $2.50*



8 *THE FIREPLACE THAT CAME IN FROM THE COLD. Informative color brochure shows the very beautifully styled fireplace* Warm Magic *with stylish tempered glass doors and fan option that puts out as much heat as a typical gas furnace for 1500 sq. ft. Extra information to help you plan the installation of your fireplace included. Majestic. 50¢*



9 *WINDOW AND DOOR IDEAS FOR OLDER HOMES. Helpful 16-page booklet shows the types of windows that are selected for renovation and replacement projects. Energy-conserving double glazing systems, low-maintenance exterior, plus easy installation are featured. Patio doors and wood folding doors are also shown. Rolscreen Company.*



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N.H.I.C. CHAPTERS

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San Diego (714) 463-2603
San Francisco (415) 822-2208
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DISTRICT OF COLUMBIA
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FLORIDA
Gainesville (904) 373-6990
Miami (305) 358-9080
Tampa/St. Petersburg (813) 796-2314
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Better Your Living NHIC
National Home Improvement Council



SAVE A LETTUCE'S LIFE.

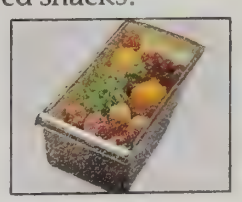
THIS LETTUCE STAYED FRESH FOR 15 DAYS IN THE GE FOOD SAVER. It's easy to keep lettuce this fresh and green for that long in a General Electric Food Saver refrigerator. Because its Moist 'n Fresh drawer lets you keep foods at the right temperature and humidity. So leafy vegetables and your other moisture-loving foods thrive in it.



Fruits keep fresh for 15 days, too. Grapes, strawberries, oranges, all keep better in the lower humidity of our Cool 'n Fresh drawer.

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We can't think of a better feature than keeping your food fresh so long. (After all, that's what you buy a refrigerator for!) But, there's even more! Our Food Saver has adjustable glass shelves, an energy-saver switch—and it comes in a selection of sizes and styles; all are equipped for an automatic icemaker.

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Unretouched photos were taken of lettuce and other food stored in Food Saver drawers after 15-day test.

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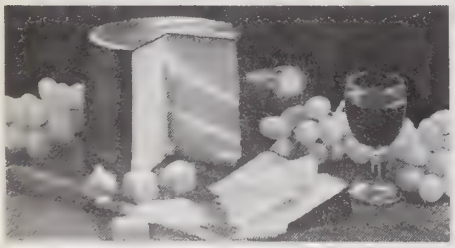
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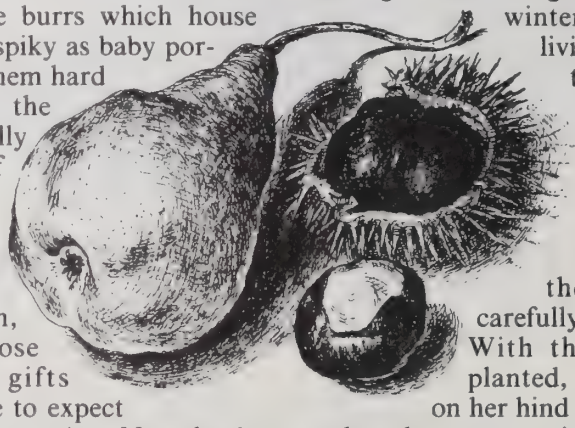
[illegible] P.O. Box [illegible]

"We know it's fall when we start collecting chestnuts to roast and making delicate pear pies"

By Dee Hardie

Two glorious trees, the chestnut and the pear, come to full feast every September at Thornhill. Both are legacies, established long before we planted our own roots on the farm. And both are generous, yet so different. The pear, an import from France, seems more refined, while the chestnut, rough and ready, is our American primitive.

The chestnut spreads, arms open wide, while the pear stretches in an elegant line. Yet the burrs which house the chestnuts are spiky as baby porcupines, making them hard to harvest, while the pears wait gracefully in clusters of green leaves, immediately available, smooth and easy. What they have in common, however, are those lovely autumn gifts which we've come to expect and enjoy every September. No calendar necessary, we know that it's fall when we start collecting chestnuts to roast over the fire, and spend Saturday afternoons making delicate pear pies.



When our children were younger, these trees were their eating clubs, how they entertained themselves and their pals after school. Shining the chestnuts against corduroy pants until they gleam takes a good part of the afternoon. As for teachers, while others polish apples, we gave pears.

Then, quite by surprise, our two old friends almost disappeared—the pear by the hand of man, the chestnut by a force of nature.

We put the pear tree in peril when we decided to add a small porch to our old house. Off with its head, starting at the trunk, said the builder. No indeed, said our children, standing fast to the tree like figureheads on a ship's prow. And we won. Surviving with style, the pear tree not only softens the contemporary lines of the porch, but continues as a canopy of white blossoms every spring, and is a shady green umbrella all summer.

As for the chestnut tree, hurricane Doria was the villain. Making violent passes at our tree, she used the largest limb as a fan, ferociously waving it in her wake. Then she dropped it. The children were aghast, and once the rain stopped, they rushed to the disaster scene. Four young tree surgeons surveyed the damage, patted a few limbs, and with a handsaw and chains managed to haul away part of their childhood.

Today, the chestnut tree has spread even wider and more majestically. And while children no longer play beneath it, it is still Elysian Fields for gray squirrels. One in particular is way ahead in the nut game. She arrives, filled with energy, every morning around 8 to collect chestnuts from our front lawn. By late September the burrs have cracked open, making it easier to gather chestnuts for winter. And from our living room, I watch through binoculars. Our squirrel leaps to a chestnut, carries it to her cache, always the same treasure hole, then pats it down carefully with tiny paws. With the chestnut well planted, she stands erect on her hind legs, arms crossed on her chest, smug with satisfaction, her plume tail curved around little feet like the train of an operatic diva.

Suddenly there is a noise, perhaps a country hound, and she flies to the nearby locust tree, flattens herself against the braided bark, losing her identity in the gray weave of the wood. Once assured that the enemy has left, she starts filling her cupboard again with our chestnuts. Then she leaves until tomorrow.

Her family can eat the chestnuts raw. We have to remove the shell by making a crisscross on the flat sides of the chestnuts and boiling them for 30 minutes.

As for pear pies, we make them in the manner of apple pies. But rather than gathering pears from the ground, we take the green ones from the tree and ripen them in the kitchen. Although the taste of pear pie is more textured, many think it is apple. But we know it's pear, and that's part of the pleasure.

For parties, we use a recipe from a New Orleans great-grandmother:

■ AUDUBON PARK PEARS

Cut 8 pears in half; fill with ½ pound crumbled macaroons. Arrange in casserole. Mix 1 cup sugar, ½ cup grenadine syrup, 2 tablespoons lemon juice with 1½ cups water; boil 5 minutes. Pour over pears. Bake 35 minutes at 375°. Chill. Top with whipped cream, if desired. ■



LET A BRIGHT DISHWASHER MAKE A DULL JOB EASY.

THE 2500 DISHWASHER FROM GE.

The advanced solid-state controls on the 2500 Dishwasher are so smart they make dishwashing easy. Here's what a dishwasher this bright can do for you.

The Outside Story. Fingertip electronic controls give you almost unlimited control over cleaning levels and energy use. First, touch the pad next to the washing cycle you want. Then the dishwasher automatically selects a soil level and sets a drying option that are right for most loads. It has an exclusive energy monitor. And it shows you exactly when your dishes will be clean. That's how easy it is.

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The 2500 Dishwasher from GE. The dishwasher that's so bright it can make a dull job easy.

WE BRING GOOD THINGS TO LIFE.

GENERAL ELECTRIC

Connections in the art world

The collector, the dealer, the museum curator, the auction room, organizing and saving works of art

By Elaine Greene

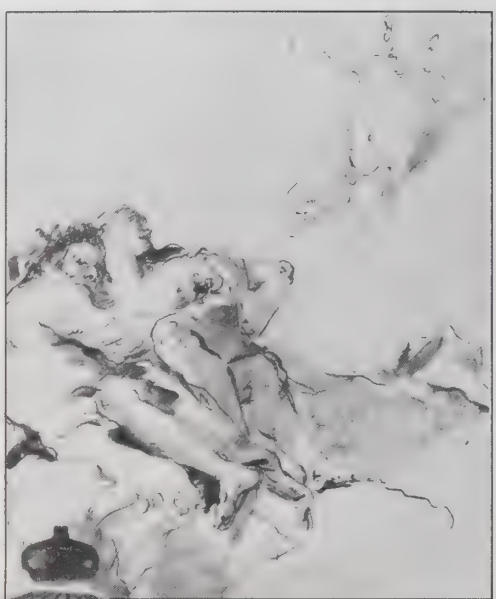
A painting should speak to you," said collector Norton Simon. "Love is not enough," added Primitive Art Department Chairman Douglas Newton. "When an object speaks, you must know the language."

These were opinions expressed at the spring 1981 weekend symposium "In Quest of Quality," sponsored jointly by the Metropolitan Museum of Art in New York and The National Antique & Art Dealers Association of America. Some 400 people, many of them collectors and would-be collectors, paid a $100 admission to hear the museum's curators and distinguished dealers and collectors—each of the panels consisted of one individual from each group—present the view from the inside and from the top.

There were seven panels on the art of four continents and a range of periods, guided by the thoughtful probing of Robert MacNeil of public television, and fed by questions from the audience. Varied as the fields of specialty were, certain trends in the thinking of the experts were quickly seen.

The president of the co-sponsoring dealers' association, Edward Munves Jr., vice-president of James Robinson Inc., opened the conference by remarking on the strong connection between the serious collector, the reputable dealer, and the museum. "All three groups exist not to plunder," he said, "but to organize and to save works of art. The dealer is not a conduit but an educated guide. The collector is today's patron of the arts. The museum is the caretaker for future generations of art lovers."

This interdependence was spelled out as one panel succeeded another. Collector Julian Ganz Jr., who with his wife Jo Ann has amassed works of 19th-century American art that will go [illegible] at the National Gallery in Washington this October, said that good dealers were essential [illegible]







■ *These examples are typical of the works sought by major collectors.* Top: *Tiepolo's 18th-century drawing* Mercury Appearing to Lovers; center: *6th-century B.C. Greek black-figured amphora;* bottom: *18th-century American tilt-top mahogany table.*

The Metropolitan Museum of Art, Rogers Fund

tial collaborators of the collector. Mar collector-panelists echoed these words

Naturally the dealers agreed, claimir that they offered the best value for tl collector's money. Several of them, i cluding Lillian Nassau, the Art Nouve specialist, and Lawrence A. Fleischma of the Kennedy Galleries, spoke wit great seriousness about their roles n just as honest purveyors but as educato of their clients. It was clear when liste ing to these two, and indeed when liste ing to every panelist, that those involv in the collection of great art feel then selves to be keepers of the flame. No or denies that vast and ever-vaster sums money exchange hands in the art worl today, but the responsibility to th works themselves was clearly a vita matter on this high level.

The inflation of prices was a commo topic. Fleischman decried the "bing game" that collecting has become: " sport the newspapers report on as auc tion price records are made an broken," creating "spurts of fashion tha obscure true quality." Eugene V. Thaw dealer in master paintings and a collec tor himself, feels that "the new, inexper enced investor in art will bid up price for mediocre works that no real collecto and certainly no dealer will meet."

Since auction rooms were discusse the first day and were not represented o the panels, Edward Munves opened th second day's program by urging the au dience to listen carefully to what was be ing said. "No one is denouncing th business practices of the auction room they are an important part of the ar market. Auction rooms specialize in th liquidation of vast amounts of merchan dise of varying quality. Important collec tors buy in the auction rooms, but the bring a dealer or museum curator o conservator to inspect the items that in terest them. A lesser collector can pro tect himself or herself against mistake by asking to see the head of the appro priate department in the auction house asking 'Is this damaged in any way Does anything compromise the quality of this piece?' " Munves also recom mends reading the conditions of sal with care to learn exactly how much o the auction catalogue description come under the guarantee.

Continued on page 10





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...it's worth a second cup.

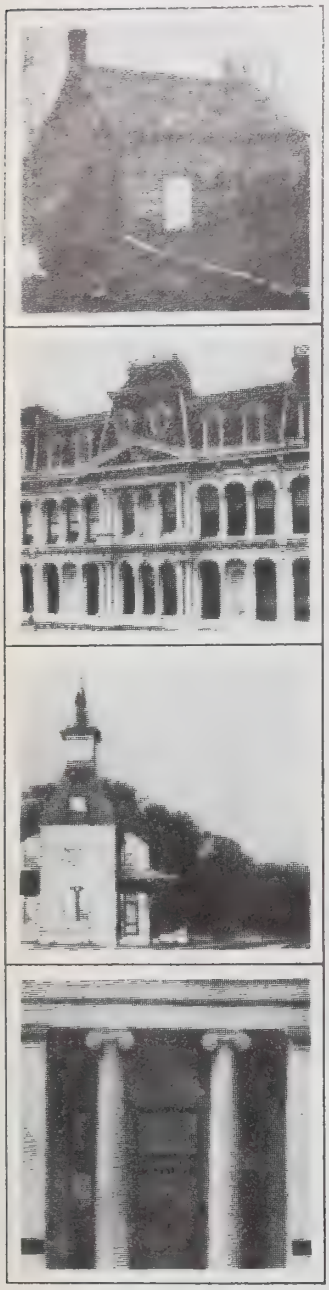


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ANTIQUES Q&A

QUESTIONS & ANSWERS

continued from page 86

AUSTRIAN INDIANS

Do you have any idea where or when these figures of American Indians were made?
—D.S., Oakland, Calif.



Your colorful Indian couple in their fanciful costumes are probably of Austrian manufacture, dating about 1895–1910. They are a sentimental reminder of the romance of the American West and temper the exoticism of the Oriental and Near Eastern influences characteristic of the late-19th-century design.

NEW JERSEY COVERLET

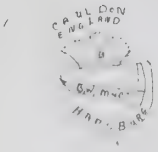
I am interested in finding out as much as I can about my coverlet—the materials used, why it's seamed down the center. I've been told that it was made in 1842. Is this possible?
—D.O., Thomasville, Ga.



Your coverlet appears to be of classic jacquard double-cloth construction (so-called because two layers, which technically can be pulled apart, were woven, reversing their relative position at the edges of the pattern). It is seamed at the center because of the width of its loom, effected by the distance that a shuttle could be thrown. Classically, these coverlets were composed of cotton and wool, although some were woven of wool alone. The inscription in the corner block refers to the weaver and his client. The pattern is typical of the New Jersey style, and there is no reason to believe that the coverlet was not woven there in 1842.

STAFFORDSHIRE MARK

I would like to know who made my pitcher and about when. This is a sketch of the mark that appears on it.
—A.E.M., St. John, Kans.



Your pitcher was made by the English Staffordshire potters Brown-Westhead, Moore & Company, who were active from 1862 to 1904. Your mark was used by them after 1890. The word "Hapsburg" on the mark is the name of your pattern.

FANTASTIC Sticks-Up Everywhere Calendar Clock

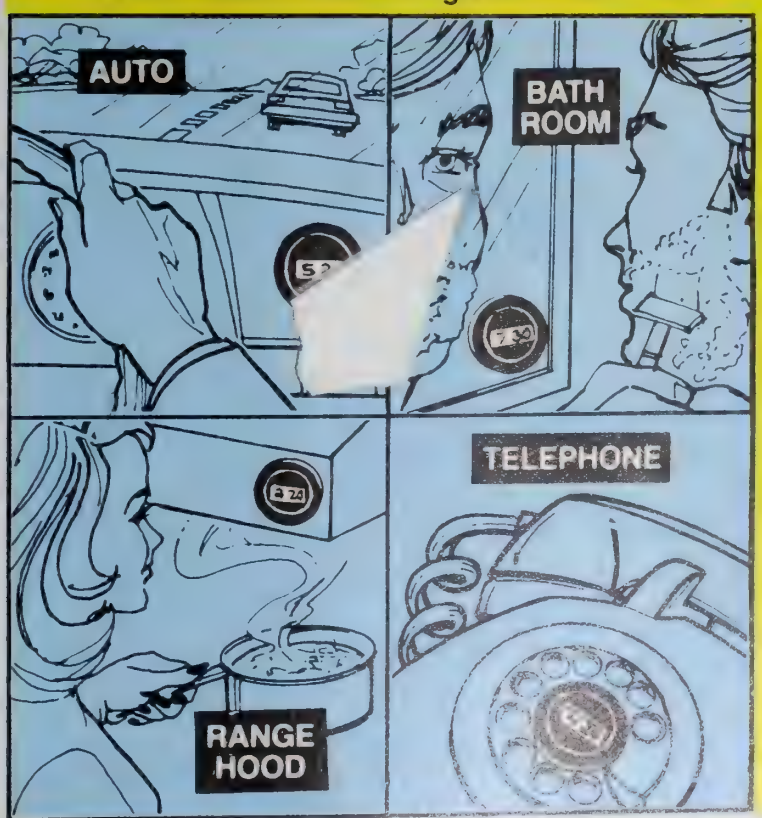
Displays hour and minutes with quartz crystal accuracy– **changes automatically every 2 seconds to show month & date!**



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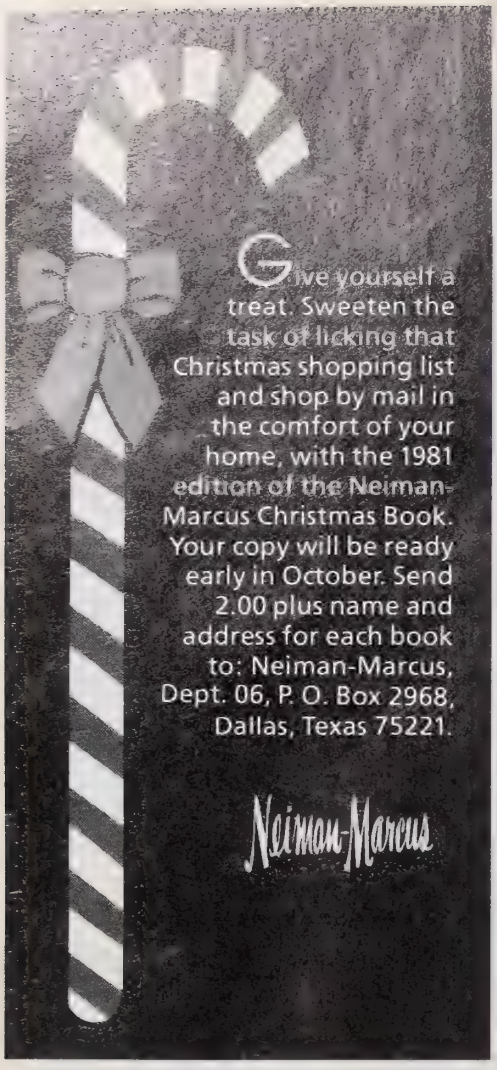
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American Diabetes Association

ANTIQUES Q&A

QUESTIONS & ANSWERS
BY LOUISE ADE BOGER

BAROQUE CHAIR

Can you tell me something about the style of my chair and whether it is very old?
—E.W.N., New City, N.Y.



Your tall-back, cane-paneled side chair with a carved, arched crest rail and baluster-turned uprights surmounted with finials has been adapted from late 17th-century European baroque chair design. The French Louis XIV style and the English late Jacobean and William & Mary styles are expressions of this baroque era. Your chair is probably less than 100 years old and of European manufacture. The original connecting member of your H-form stretcher was probably also plain-turned.

VICTORIAN SERVICE

My silver service has these hallmarks and one piece bears the name "Hunt & Roskell Late Storr Mortimer & Hunt." What can you tell me about it?
—L.M., Myrtle Beach, S.C.



Your four-piece English Victorian sterling silver tea and coffee service has the very popular pear-shaped form. It bears the London year letters for 1850–1851 and 1868–1869, indicating that it was made at different times. Possibly the overall stylized pattern, Abercorn, received its name from the second Duke of Abercorn (b.1838), who was a prominent Unionist politician and chairman of the British South African Company.



TOBY JUG

When and by whom was my Toby jug made and what is the background of these jugs?
—M.S., Billings, Mont.



The Staffordshire potters Wileman & Company, who operated the Foley Potteries and Foley China Works at Fenton, Longton, from 1892 to 1925 registered the design of your Toby jug at the English Patent Office about 1899–1900. The Toby jug, a characteristic pottery beer jug, was first made around 1769 by Ralph Woods, father and son, working in Staffordshire. The name and form were probably taken from undated engravings of Toby Philpot or Fillpot, who was the subject of a song "The Brown Jug," published in 1761. The Toby jug is a characteristic Staffordshire product and has been endlessly imitated through the years.

In the tradition of Colonial hand-craftsmanship...

Finely crafted collector's bottles add sunlit beauty to your home.



Bottles shown smaller than actual height of

Piracy of the high Cs

Private (and pirate) duplication of commercial tapes can be risky business. Here's what you should know

By Hans Fantel

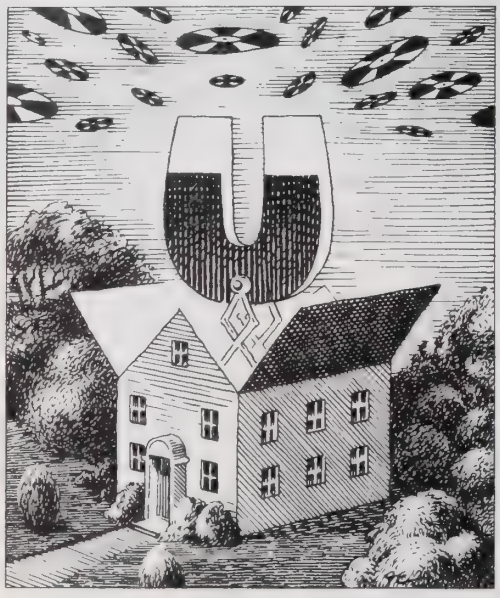
Taping radio and video programs off the air has become a favorite indoor sport. If you are one of those "tapeworms" tapping the free programs for your private tape collection, or reproducing commercial records or tapes, you had better make sure your collection is really private—otherwise you may be in conflict with the law.

As the U.S. copyright law reads now, taping off the air—even if done only for private use—may be technically considered a copyright infringement. Of course, to have charges brought against you, you'd practically have to be caught in the act. Presumably, since it's a federal case, an FBI agent would have to spy on you, see you press the button on your tape recorder, and then impound your tape as evidence. In the end, you might still find a constitutional escape hatch by claiming that this constitutes unreasonable search and seizure.

Even the courts seem to think this is going a bit too far. In a California case involving the Sony Corporation, two film companies contended that, by making and selling home video recorders, Sony was an accessory to copyright infringement by persons taping televised movies from their TV. Also named in the suit was the hapless owner of a Betamax recorder who was caught taping the late-late show. By extension, the complaint covers taping copyright music from radio broadcasts as well.

The defendants countered with a simple argument: The airwaves are public property, so defined by law and "lent" by the government to broadcasters through a broadcasting license. Therefore, said the defendants, anything on the air enters public domain. It becomes literally up for grabs. The court supported this view, but, among other restrictions, distinguished between taping for private and for commercial purposes, noting that "noncommercial home-use recording of material broadcast over the public airwaves does not constitute a copyright infringement."

Naturally, the plaintiffs didn't like this and appealed the decision. The appeal is still pending, so [illegible] has been



finally settled. Besides, there's another catch—the court never clarified what is meant by "noncommercial home use."

Obviously it means that you must not sell your tapes or in any way profit from them financially. But many tape fans like to swap cassettes with their friends. Under what lawyers call "strict construction," you are not supposed to do that. They believe that the legal constraint regarding "home use" is breached the moment the tape is heard or seen in anyone's home other than your own. Besides, in any tape swap, you receive value in return. A smart lawyer would say that this casts doubt on the noncommercial character of the transaction.

The District Court in Los Angeles, which handed down the decision, specifically declared that it was not ruling on "tape swapping, organized or informal." Besides, your friends probably won't turn you over to the police if you lend them your tapes. But the issue is still in legal limbo and bound to come up when the appeal is heard in the case.

Naturally, nobody likes to have restrictions put on the use of his tape recorder. But, in all fairness, the opposition has a point. Craig Stark, a professor of philosophy, has devoted a learned essay to the question of whether a tape recorder hooked up to a TV set or a stereo system constitutes "a license to steal." He questions in particular the widespread practice of copying phonograph records on tape. Of course, music fans have long figured out the advantage of doing this: If you copy two LP records costing $19 on a cassette costing $4, you obviously enjoy the services of a goose laying golden eggs. You're also killing the goose.

In fact, where classical music is concerned, the goose is already pretty sick. Roughly 95 percent of all classical recordings made in the U.S. (and 77 percent of all popular LPs) fail to break even financially. At present, the condition of the classical-record business in America is so shaky, the trend toward tape piracy may just push it over the edge. One estimate puts annual losses to the recording industry and musicians in general from copying as high as a quarter of a billion dollars. That's why the opposition believes strongly that "copying records that would otherwise be purchased from commercial sources does material harm to the interest of others."

Some claim they tape music off the air because they can't afford records. In effect, they are saying it's all right to steal if you can't afford to buy—a dubious argument at best. Besides, it is difficult to believe that anyone with a tape deck good enough to make satisfactory copies is so penurious he must swipe his apples out of sheer musical hunger.

This is not to say that all copying is equally reprehensible. A defense could be made for copying unobtainable out-of-print records since this would not preempt a sale. On artistic grounds, one might justify dubbing a rare disk to save it from further wear and preserve a treasured performance. But it seems that most people simply take the view that any record bought and paid for is your private possession, and you may do with it what you wish, just as some tape fans seem to think that taping off the air is a basic human right—something loosely linked to the pursuit of happiness and the Declaration of Independence.

Whether they are right and whether all the present freeloading will go on unchecked will remain in question until the California case has been finally settled. Meanwhile the best advice that can be given to any tape fan is: Don't sell anything that you've taped off the air or copied from a record. ■

Adapted from Hans Fantel's forthcoming book, *Better Listening—A Practical Guide to Stereo* (Scribner's)

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Carlton claims to be lowest in tar. And in fact, Carlton and Now share the distinction of being the lowest 80s Box. And the lowest 85s Soft Pack, regular or menthol.

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NOW

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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

BOX, BOX 100's: Less than 0.01 mg. "tar", 0.001 mg. nicotine, SOFT PACK 85's FILTER, MENTHOL: 1 mg. "tar", 0.1 mg. nicotine, SOFT PACK 100's FILTER, MENTHOL: 2 mg. "tar", 0.2 mg. nicotine, av. per cigarette by FTC method.

Going places, finding things

Champagne, Madeira, Bordeaux, the Napa Valley—as wonderful to visit as their wines are to drink

☐ Madeira

The Portuguese island of Madeira is like its wines—lush, carefully tended, rich in history, pleasing to the senses. The island is volcanic. Its 289 square miles are formed by the tip of an underwater mountain rising abruptly from the waves 559 miles into the Atlantic off the coast of Morocco. Visitors walk and hike trails through wooded glens, up rocky peaks, past terraced gardens and whitewashed cottages. Driving on Madeira's narrow, often cobbled roads, one gets a sense of the variety of flowers and plants—from subtropical orchids, poinsettias, banana trees, and sugar cane, to the pine trees, heather, and laurel of the cooler elevations. Madeira's climate varies only 12 degrees—61 to 73—over the year.

Hotels: Most are in or near Funchal, the island's capital. Oldest and most famous: Reid's, five-star and English-owned, built high above the sea in the 1890s. In the small fishing town of Caniço: the four-star Galomar Hotel. Pousada dos Vinhaticos is a breathtaking little mountain retreat with only four rooms.

Madeira cuisine: Marinated tuna steaks, smoked swordfish, beef or lamb brochettes, hot stone-baked bread, tomato and onion soup, fried corn-meal cubes, honey cake. In Funchal, eat at the Boa Vista, the Espadarte, the Laga, the Parreira, and A Seta—cozy and favored by Madeirans. Dinner (with wine) runs $12–$20 per person.

Bring home: High-quality embroidered cotton and linen tablecloths and napkins from Casa do Turista or Pontalto and Gouveia in Funchal. At smaller shops, fishermen's sweaters, heavy woolen caps and berets.

Make time in Mad[illegible] through the Botanical [illegible] . . . lunch at Casa do Chà do Faial in Faial . . . a visit to the 15th-century cathedral and the marketplace in Funchal.

Getting there: Fly TAP (Air Portugal) to Lisbon and take a connecting flight (1½ hours) to Madeira.

LINDA DANNENBERG

☐ Champagne

In deep tunnels, where Alfred Hitchcock would have felt at ease, the Moët & Chandon cellars of Epernay stretch for miles. They are home to bottles; people seem like intruders.

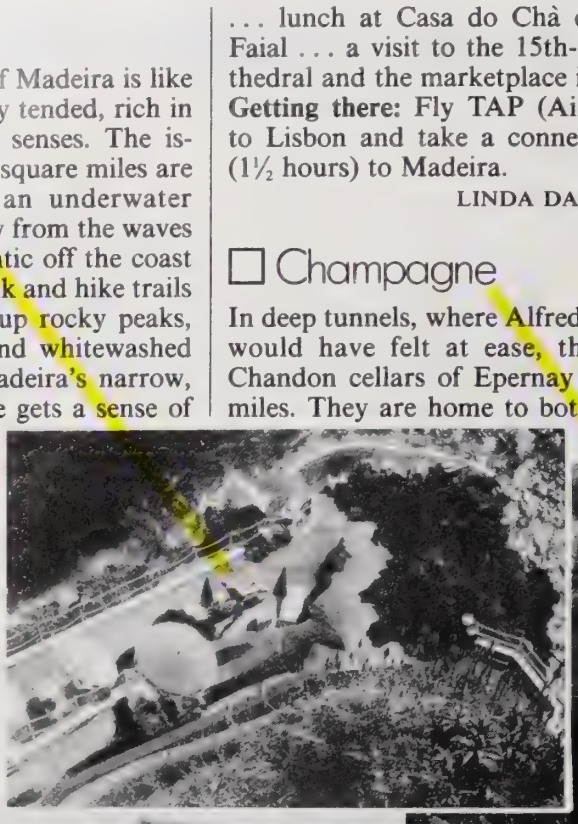
Champagne comes from a region about 90 miles northeast of Paris; anything else is sparkling wine, no matter how delicious! It's rolling hill country with white chalky soil littered with tatters of blue (remnants of recycled Paris garbage put in the vineyards as compost).

The people of Champagne are delighted to have visitors. Tours of the Champagne houses, given in English, are free, and end with a tasting. You can learn how champagne is made from its pressing—in vertical, hydraulic presses not used in America—through its first fermentation into wine, its second fermentation into champagne, and its aging. For a map-guide of the wineries of the Champage region of France, see Booklets, page 96.

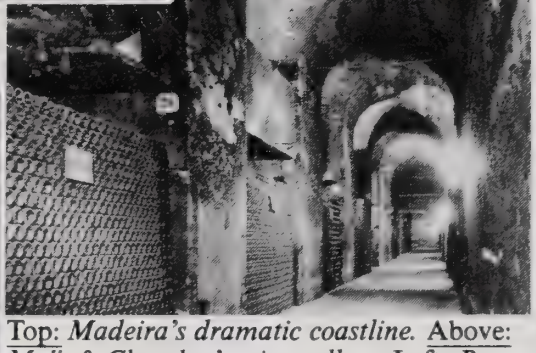
Where to stay in Champagne: Royal Champagne is a Relais et Châteaux hotel in Champillon (4 miles north of Epernay). 14 rooms, with an excellent hilltop view of the vineyards. **La Briqueterie,** in Vinay (5 miles south of Epernay), is a charming hotel made up of small houses set in a beautifully landscaped garden.

Where to eat: The best restaurant in the province and truly fantastic—**Boyer,** in Reims, which has just received its third star from Michelin—try the salad with foie gras, truffles, and lobster. **Royal Champagne** (part of the hotel noted above)—try the crawfish and cucumber soup and the fish cooked in champagne.

PENELOPE WISNER







Top: *Madeira's dramatic coastline.* Above: *Moët & Chandon's wine cellars.* Left: *Burgundy House, a Napa Valley inn.*

☐ Bordeaux

For serious cooks: A week-long tour/seminar on the wines and cuisine of Bordeaux led by Paula Wolfert, cooking-school teacher and author of *Couscous and Other Good Food from Morocco* (see *House & Garden,* August 1981, page 131). This fall two separate tours will be offered, October 17–24 and October 24–31. Included: dinner at Michel Guérard's restaurant in Eugénie-les-Bains, a mushroom hunt, an early-morning visit to a Bordeaux market, tours of the Saint-Emilion and Sauternes vineyards, plus cooking workshops with five top Bordeaux chefs. Price: 12,000 French francs (about $2,100). Information: Paula Wolfert, 145 East 84th St., New York, N.Y. 10028.

☐ the "Burgundy" and "Bordeaux" of the Napa Valley

Over 70 wineries lie within 15 miles of the Burgundy and the Bordeaux—two small and charming inns in Yountville,

Continued on page 96

Linda Dannenberg

Expect to dessert your diet.

Expect Royal Caribbean's Caribbean. The one nobody else can show you.

It's awakening to fresh croissants in your cabin. Sumptuous, gracious dining morning, noon and night. Sipping tall, cool poolside potions.

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ROYAL CARIBBEAN
Known for great vacations. Every time.

continued from page 94

an hour north of San Francisco in the Napa Valley. Burgundy House is a restored two-story brandy distillery built in the 1870s of sand-colored stone. Now the rooms within the 22-inch-thick walls are filled with 19th-century furniture and Provence-style fabrics. There are two comfortable common rooms downstairs, 6 bedrooms upstairs—all with antique double beds. Just a short walk away from Burgundy House is Bordeaux House; both inns are efficiently run and owned by Napa native Mary Keenan. Bordeaux is a new (built last year) curving brick building shaded by two enormous Italian stone pines and decorated with contemporary Italian furniture. Each of its six bedrooms has a fireplace and queen-size bed—four have private patios. Guests at both inns have breakfast (fresh pastries, melon, berries, coffee and tea) in front of roaring fires or, in warmer months, outside in gardens of Oriental lilies, roses, and herbs. **Reservations:** The Burgundy or Bordeaux House Country Inn, 6711 Washington St., Yountville, Calif. 94599; (707) 944-2855. For fall and spring weekends, reserve at least 10 weeks in advance. In other seasons, less notice is required. **Where to eat in the Napa Valley: Miramonte**—nouvelle cuisine prepared by a Bocuse-trained chef. The restaurant at the **Domaine Chandon** winery. **The French Laundry** for homestyle French cuisine. **The Calistoga Inn** for seafood (try the fish stew). For lunch: **Alexis Bistro.** **Wineries:** Don't miss Christian Bros., Domaine Chandon, Robert Mondavi, Beringer, Beaulieu, Joseph Phelps, Trefethen, Sterling (for the famous gondola ride), Clos du Val, Stag's Leap, Grgich Hills. For "The 1981 California Winery Tour Maps & Directory," send $3 to "Sally Taylor and Friends," 756 Kansas St., San Francisco, Calif. 94107.

MARY TANNER

☐ Madeira wines

SERCIAL—the driest, with a rich amber color, caramel-like undertones, meant to be drunk chilled as an apéritif. **VERDELHO**—tawny and slightly sweeter. **BUAL**—sweeter still, a ruby-toned dessert wine. The great **MALMSEY**—deepest red, very sweet. All should be drunk at least 15–20 years old. The great ones are still in their prime at 80–100 years. Vintage Madeiras are hard to find in the U.S. —I bought two 1942 Sercials in Madeira for $14 each .L.D.

☐ unusual tastes from Champagne

BLANC DE BLANCS CHAMPAGNES—100 percent Chardonnay such as Dom Ruinart. They are light, very crisp, and good for apéritifs. **ROSE CHAMPAGNES**—look for Brut rosés and you'll be rewarded with full-bodied Pinot Noir flavor. A good match for caviar or to drink throughout a meal. **MARC DE CHAMPAGNE**—a brandy distilled from the remains—pits, stems, and skins—of the champagne pressing. It needs to be aged for a long while before its flavors mellow. Any variety of choice is hard to find in America. **RATAFIA**—an apéritif made from unfermented grape juice with the addition of brandy. It's very aromatic, a medium gold in color, and slightly viscous and sweet. Its higher alcohol and its wood aging give it sturdiness. Ratafia is also very hard to find in the United States. P.W.

☐ booklets

1. The Champagne Road: A guide to the French wine-growing province of Champagne with a map showing routes to follow, descriptions of places to see, and a history of the province and its wines.

2. Madeira—The Floating Garden: A 22-page introduction to the Portuguese island's towns, gardens, churches, museums, and crafts.

3. Palmetto Dunes Resort: 2,000 acres on Hilton Head Island off the coast of South Carolina. Golf, tennis, fishing, bicycling, boating, swimming. Rates for rooms and villas.

4. Kiawah Island: A resort village 21 miles south of Charleston, S.C. A 10-mile beach for swimming, golf, tennis, jeep safaris, and many counselor-led activities for children. ■



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September 1981

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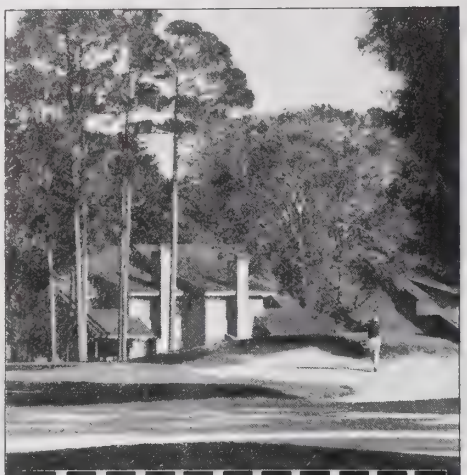
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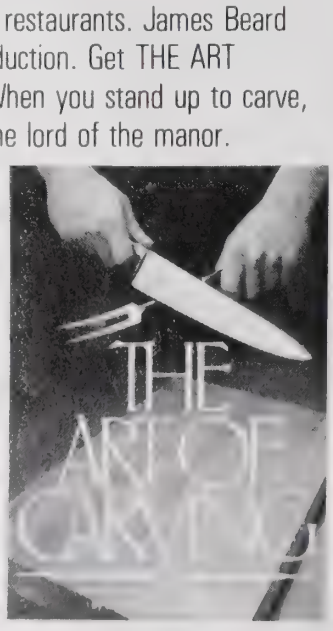
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By Margaret Morse

Q *My son has asked me to make needlepoint upholstery for his Chippendale dining-room chairs. I'm happy to oblige, but before I do all that work I'd like to know if needlepoint is traditionally used on Chippendale furniture: Isn't damask the preferred upholstery fabric for this style?*

—R.B., Fallbrook, Calif.

A Vibrantly colored damask—in crimson, sapphire, emerald, or gold—is the fabric that museums frequently show on Chippendale chairs. Hope Hanley writes in her book *Needlework Styles for Period Furniture* (now unfortunately out of print): "For upholstery Chippendale recommended tapestry, Spanish leather, damask, brocade, or needlework . . . Needlework went out of style for furniture about 1770 in England (with exceptions). In the Colonies this fashion edict was more or less ignored, and the ladies stitched on." However, today nobody should feel he or she has to be a slave to historically accurate decorating if another alternative is more pleasing and practical.

Q *Do you know of a source for hangers for mounting china plates on the wall, other than the ubiquitous ones with wire prongs and spring backs?*

—L.W., Atherton, Calif.

A Some unusual plate hangers are available. One company, Bard's Products (1825 Willow Road, Northfield, Ill. 60093), distributes metal spring-backed hangers with prongs sheathed in white vinyl tubing, as well as conventional brass-plated hangers. Bard's also has dozens of wooden plate frames, wooden plate rails, and many other display accessories such as glass-domed clock cases, acrylic display cases and wooden plinths or bases (ready-made or custom), and convex-glassed display frames. Another company—Three Mountaineers (30 Simpson St., P.O. Box 5354, Asheville, N.C. 28803)—makes two types of wooden plate hangers: adjustable pegged holders and circular frames, in a light or dark finish. Query the companies individually for the name of the nearest store.

The Larry Shaw Co. makes a square, transparent acrylic frame designed to display a single plate. The front has a large circular cut-out so just the plate border (or a portion of it) is behind the acrylic. Called the "ShawFrame" plate hanger, it comes in several sizes. For the name of the store nearest you, write the Larry Shaw Co., P.O. Box 3573, San Rafael, Calif. 94912.

Both the Larry Shaw Co. and Bard's Products have zippered cases for storing chain. ■



Sculpture shown much smaller than actual size. Sculpture is approximately 8" x 4-1/2".

The Queen Elizabeth Rose

by Ronald Van Ruyckevelt

The first issue in the Society's first collection of flower sculptures in porcelain.

Intricate art of exceptional beauty by Ronald Van Ruyckevelt — one of the world's leading porcelain sculptors.

In limited edition. At the very attractive price of $95.

For the first time in its history, the Royal Horticultural Society has undertaken the creation of a collection of flower sculptures in fine, hand-painted porcelain.

Since Queen Elizabeth the Queen Mother is a Patron of the Society, it is appropriate that the first issue in the Society's first collection of porcelain flower sculpture will be *The Queen Elizabeth Rose* by Van Ruyckevelt.

One of the world's most beautiful roses, sculptured by one of the world's leading artists in porcelain, *The Queen Elizabeth Rose* is an impressive work and a triumph of realism. And it is being issued at the very attractive price of $95, payable in four convenient monthly installments.

The rose is portrayed life size, in the perfect opulence of full bloom. The gracefully layered, light pink petals . . . the vivid green leaves . . . the porcelain tree bark on which the flower rests . . . all are faithfully captured in authentic natural color.

This superb sculpture will be created for the Royal Horticultural Society by Franklin Porcelain and crafted with infinite care by gifted craftsmen in Taiwan, whose skills in porcelain are exceptional. Leaf by leaf, petal by petal, it will be painted *by hand* in ceramic colors that reflect Nature's rich and subtle hues.

In the tradition of major works of art in porcelain *The Queen Elizabeth Rose* will be issued in a limited edition, which will be permanently closed in the United States at the end of 1981. There is also a further limit of *one* per person. A Certificate of Authenticity will accompany each sculpture, together with an informative reference folder describing the Queen Elizabeth rose.

To acquire *The Queen Elizabeth Rose*, please be sure to return the Reservation Application at right by September 30, 1981.

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The Queen Elizabeth Rose

Valid only if postmarked by September 30th. Limit: One per person.

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Please enter my subscription for *The Queen Elizabeth Rose* by Van Ruyckevelt, to be handcrafted for me in the finest hand-painted porcelain, at the original issue price of $95.* plus $3. for shipping and handling.

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23

Taking your garden in for the winter

Bringing flowering plants indoors after the summer will let you have colorful bouquets for most of the winter

By Richard Langer

Spring never seems to come early enough, and fall comes far too soon—for gardeners. And so they begin the season before nature does, by starting bedding plants and vegetables as seedlings indoors. But whereas there are tricks such as the heavy mulching of carrots and other root crops that permit us to extend at least their harvest if not the growing season, few of us seem to do much with the flowers in fall.

Yet a number of the traditional bedding plants can be dug from the garden and tucked into pots for the winter, their blooms brightening the indoors well into the holiday season. Some, such as coleus, geraniums, and wax begonias, are even part of standard house-plant horticulture. And there's an economical relationship between the two milieus that the gardener can put to good use.

When you dig up these plants in fall, besides washing and inspecting them, you'll want to prune the plants back severely to shape them. Growing indoors, they may become too large and lanky to be attractive pot plants. But don't throw away the trimmings—think of them as slips and root them. One bedding plant brought indoors in this manner can often supply 10 or more small new ones.

Meanwhile the mother plants should be sending out new growth and new flower buds. A recycled geranium in a cool sunny window should provide you with flowers all winter long.

Browallia, with its lovely blue flowers, is another traditional garden plant that will thrive indoors for the fall and winter. Lots of pinching back is necessary, however, to achieve a properly bushy pot specimen, and the cuttings are often less than cooperative in setting roots.

Not so with impatiens. Cuttings of it should root easily. The only real difference between growing impatiens indoors and growing it in the garden is that, while partial shade is best for it outdoors, the more sun it gets indoors, the better. Just remember that sun and dry indoor atmosphere will mean you'll have to stay on top of the watering. Let the impatiens dry out and you'll be inviting the spider mites to a feast. Impatiens, incidentally, is not really an annual, although we always think of it as such for the garden. As a pot plant, it can be kept growing for years, producing numerous cuttings for the garden each year.



■ *In Geoffrey Beene's garden, potted petunias and begonias soon go indoors.*

One of the most popular of all bedding plants is the wax begonia. Surely hundreds of acres of this showy-leaved plant are set out in the gardens of this country every year, there to grow and show until the first frost puts an end to the display. Yet this easy-to-grow perennial can readily be lifted and grown indoors after the garden season has ended, as its name, *Begonia semperflorens,* or "always blooming," implies. It will reward you with almost continuous blooms throughout the winter.

Numerous other bedding plants can be brought indoors before Jack Frost paints finis across your garden. They may not supply you with flowers all winter long, but chances are good that their colorful display will last well into December.

Marigolds fall into this category. The largest marigolds may be too large for the window sill, but they can readily be placed on a low table, or simply on the floor. Pots of smaller plants in front of them will hide their lower foliage, which sometimes looks *Continued on page 104*

☐ five tips for bringing garden plants indoors in fall

1. Remove all dead flower heads when potting up. Dead-heading on a continuous basis extends the flower season of any annual. The purpose of flowers from a plant's point of view is to produce seeds, and thus the next generation. If seeds don't develop because you keep removing the faded flowers, the plant will try again and again by blooming anew.
2. When you first set out the flowers in spring next year, do so in a hole slightly larger than the pot you intend to use in the fall. Fill the hole with regular potting soil to which you have added an additional 25 percent vermiculite. This not only makes digging up the plant much easier come autumn, but assures it a proper footing for indoor growth as well. Plain garden soil tends to cake and become claylike in a pot. Meanwhile, this year, crumble away as much of the garden soil around the roots as you can without damaging them and replace it with a good-quality potting soil before bringing the plants indoors.
3. Minimize transplant shock by moving the plants into their pots on a cloudy day.
4. After potting up, water each plant well with a dilute fertilizer solution.
5. Acclimate the plants to indoor life gradually by taking them in at night and setting them outside again in the morning in a spot slightly shadier than that in which they grew. Do so for a week or 10 days before their final move indoors. Once permanently inside they should have all the sun your house can offer.

Edward Oleksak

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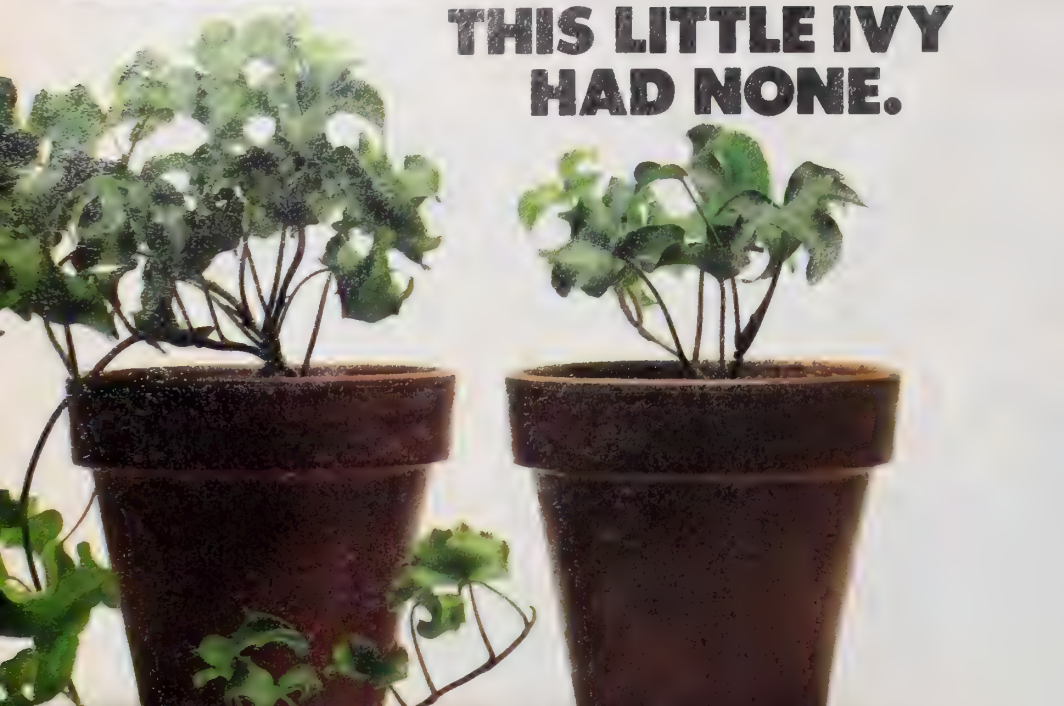


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And remember to give our plants plenty of grow- ng room by repotting hem periodically into arger pots.

For fuller, greener ealthier plants nourish hem with Knox.



applications.

PLANTS AROUND HOUSE

continued from page 102

a bit tired after a long hot summer in the garden. The dwarf varieties are perfect for just about anywhere the sun shines.

Petunias will become spindly unless you pinch them back without mercy. Given assiduous pruning, however, and as much sun as is available, they should reward you.

The same holds true for lantana, sweet alyssum, verbena, and pansies. Dig and pot them up in August or September, let them grow as pot plants outside before taking them indoors, and you'll have a growing bouquet of color to cheer those dark winter days.

Exactly the best time to make the move depends on the weather in your area. Usually four weeks or so before the first light frost is the best date. But a little experimentation is always in order.

Experiment, too, in your choice of plants. Don't limit yourself to the ones I've mentioned. Finding new plants to grow in new ways is, after all, one of the real pleasures of gardening. ■

COLLECTING

continued from page 84

What is the curator doing counseling the collector on a pre-sale auction room visit? Several participating curators discussed their closeness to collectors—a product of shared expertise, and of the mutual benefits of curatorial guidance later repaid by a loan or gift to the museum collection.

Everyone agreed that never-ending study is part of a collector's life. These suggestions were repeated again and again: Build a home reference library, attend lectures and courses, frequent museums at home and abroad, cultivate top dealers, visit fine shops, keep a diary of what you see and buy and learn.

"Total immersion" was the advice of John K. Howat, Curator of American Paintings and Sculpture. "The collector must know pedigree, history, condition, but most of all he or she must have an emotional reaction to a possible acquisition. It should be visceral; the hairs at the back of the neck should stand up; the piece should appear in dreams." Ganz agreed: "Passion is more important than portfolio."

These comments must have pleased the sponsors of the conference, who hoped that they might help correct today's "misplaced emphasis on collecting for investment purposes and not for the pleasure of bringing beautiful and fascinating works of art together," in the words of Philippe de Montebello, Director of the Metropolitan. This viewpoint is not entirely selfless, for as Lillian Nassau commented, "In today's erratic market, a buyer had better love to live with a purchase, because endless appreciation of price is no certainty." ■

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The Pandas of Wu Zuoren

An exclusive series of six fine porcelain plates with original art by the honorary President of China's Central Academy of Fine Arts

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Plate shown smaller than actual size of 8½ inches in diameter.

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The issuance of *The Pandas of Wu Zuoren* is an important event — one which no astute collector will want to miss.

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ENTERTAINING NOTEBOOK

IDEAS • FINDS • DELIGHTS •

BY NANCY RICHARDSON

New Tempo for a Small Dinner with flowers that count, a meal that never lags

Bill and Rosemary Weaver like to emphasize both the gala and intimate aspects of the small dinner—and they've worked out the details to a science. The Weaver's small-dinner kit: flowers that count, candlelight in the dining room and everywhere else, an Oriental-inspired menu that's as pretty to look at as it is light to eat, lots of courses but not all at the table, first-rate piano music and dancing in the hall after dinner. Flowers: Rosemary Weaver and floral designer Alan Boehmer at Mädderlake know that a dinner will require something tall on the front hall table; a large, bushy, mixed bouquet in the living room (in a specially designed six-cylinder container); and something tall and fragile (like foxglove in clay pots) to soften a pair of Georgian candelabra used one on each of two round tables in the dining room. Candles: Mrs. Weaver has collected other pairs of candlesticks—not all silver, some high, some low—that create atmosphere in the living room. Dinner: Always begins with a cold first course in a pretty color (like carrot soup). It's waiting on the table when guests come into the dining room. A main course of Chinese beef and vegetables is passed twice, then comes watercress, cheeses, unusual crackers and breads—then up before anyone feels restless. After dinner: In the living room, addictively rich chocolate truffles and long-stemmed strawberries make a finger-food dessert. The music begins—some dance, some watch, everybody talks. No one wants to go home.



1. *Foxglove in clay pots, silver candelabra make table center*



2. *Huge, long-stemmed strawberries—served as dessert in sitting room*



3. *Six-canister flower containers—the base for a large, single arrangement in the living room*

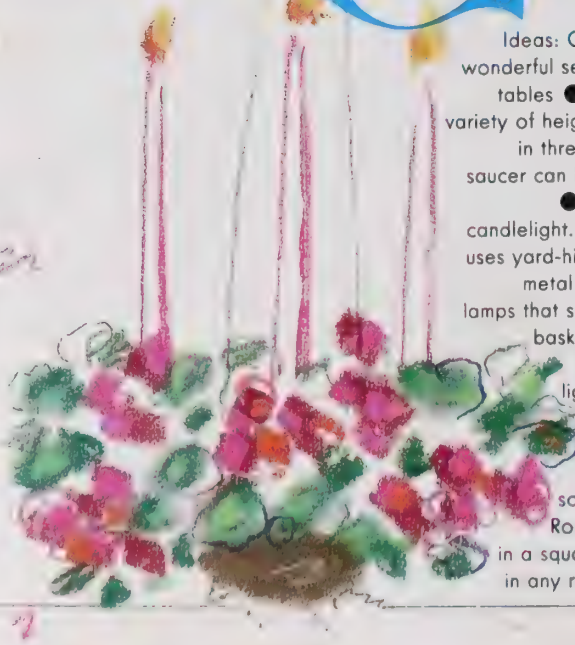


4. *Chocolate truffles, the other part of finger dessert*

Candle Magic

...one of the prettiest, least-expensive ways to give a room atmosphere

Ideas: Classic silver candelabra make wonderful see-through centers for round part tables ● Round, flat, tall candles in a variety of heights in pale melon colors groupe in threes in a wine cooler or large saucer can be used safely all over the house ● Gardens can be lit by candlelight. The New York Botanical Garde uses yard-high metal stakes fitted on top wit metal saucers and small hurricane lamps that shelter a votive light. Their hangin baskets with candles, *left,* sing. ● To light a driveway: votive lights in crisp open-topped white paper bags, placed on both sides of the drive at 20-foot intervals. ● For the scent of night-blooming flowers, Ronaldo Maia's new room candle, in a square wood box with lid, looks righ in any room, smells right day or night.



BUFFET SUPPER WITH A DIFFERENCE

There's nothing like a buffet—when it's as well thought out as a sit-down meal. In Augusta, Ga., Mrs. Brad Bennett has worked around the thing she liked least about the conventional buffet—all the courses put on the dining table, and therefore your plate, at once. At the Bennett's a local catering team, Tona Bays and Robin Krauss, who trained under Judith Olney and in Europe, worked out a menu with small portions but many courses that appear, one at a time, on the dining table complete with fresh plates, silverware, trays of appropriate wine or drink already poured. The first course, cold soup, comes in pretty Lowestoft pattern [illegible] is left in the living room when finished, gets whisked away while everyone goes to the dining room for the next course. Menu highlight: unsweetened cantaloupe sherbet served between gravlax and the [illegible] cheese course.

Cathy Baranci



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THE NEW RAINBOW

Do you remember when all bathtubs were white? When telephones were black? When personal checks were green?

The old conventions of color have come tumbling down, sometimes in ways we are hardly aware of. The revolution has crept into every aspect of our lives, from David Hockney's ice-cream sets for the Metropolitan Opera's French triple bill, *Parade,* to the revival of Fortuny's sinuous peach, silver, violet, and gold-pleated robes—the colors of the Italian Renaissance. Nothing is sacred, from lingerie to letter-writing. (Have you noticed that the prettiest section of a department store often turns out to be the stationery department?)

It is probably true that women still make more color choices in their lives than men, who, after all, have not yet shaken off that visual Nemesis, the all-purpose business suit. Modern mores make new demands on a woman, for instance, when she moves into a spouse's or partner's living quarters (still more common that way around). She, not surprisingly, wants to do something to the place. He, not surprisingly, is nervous. The solution has to be color that does not threaten—and this is where the new pale rainbow becomes an indispensable source.

For color, with its psychological powers, can provoke (the proverbial red flag), or soothe (nature's classic greens). The novelist chooses a light blue room to write in, to counterbalance his torrid imagination; prison cells are painted ice-cool colors to relieve frustration.

It is so much easier now that color has infiltrated the old bastions of style. Think of the pale floor, unheard of a few decades ago, now a wonderful option for a room that needs a lift: bleached wood, made possible thanks to polyurethane, or durrie rugs, once expensive rarities, now available almost anywhere in glorious pastels.

High-tech has also waved a magic wand to reveal a whole new set of things that can take color—exposed pipes or air ducts, which look splendid in clear, clean colors (the Beaubourg in Paris is your model); exposed electrical wiring, like multicolored coiled snakes, creating a color feature instead of an eyesore.

No longer restricted by the old-fashioned notion that each plate must match its neighbor (the Joel Greys use Woolworth pottery, each place setting a different color), you can also experiment with deliberately non-matching napkins, table mats, china, and flatware.

Sheets, of course, have long been liberated from the bed to walls, curtains, ceilings, and tablecloths, but fabric-wrapping can do wonders to a room. Laura Ashley was one of the first to employ her soft, crushed-fruit colors and tiny prints in this way, but now all sorts of patterns and textures can be used to cover lampshades, headboards, picture frames, address books, boxes, or clothes hangers.

One traditional color accessory, oddly enough, is now working better in a reversal. Flowers tend to increase their impact massed in one color only. Visitors to Mrs. Vincent Astor's summer house in Maine remember the bowl of cosmos in five or six shades of pink on a table in a primarily red-and-white guest room. In a small garden, a narrow palette often gives a more brilliant and sumptuous effect than planting one of every color. If you plan an iris bed, say, that has room for only 15 irises, try 15 varieties of blue. . .

Confronted by all these color opportunities, doubt may well creep in—at which point there's a lot to be said for finding a mix of colors you like in some other form—in an old quilt, for instance, or a Japanese painting or Victorian weaving. Carry these colors in your head when you set off to make your choices, for they are your proof of success.

In an English children's storybook, two characters called Ant and Bee see a rainbow and, wanting one for themselves, start painting an old car tire which has been cut in half, until it resembles nature's model. Painting car tires may not be exactly your thing, but the material world is surely out there waiting for you to transform it with color. Once upon a time all sheets were white. The end of that story is in this issue. . . .

THE PASTEL RAINBOW

The colors are pale, but strong; the names evocative, the look romantic

BY SUZANNE SLESIN

From columns to colanders, everything's coming up roses, or sky blue, or celadon green, or lilac, or peach. Pastels, those gentle washes of color with such romantic names, are suddenly surrounding us with all the beauty of a new rainbow. Though the colors are pale, the names are intensely evocative. Conjuring up lyric visions and fantasy, they have superseded the more direct and down-to-earth primary colors.

It has been a while since the avant-garde and the less avant-garde have agreed on anything, least of all color, but pastels seem to be the great catalyst for a confluence of taste. Avant-garde architects, particularly those known as Post Modernists—such as Michael Graves and Richard Oliver—are credited with giving the pastel movement its initial impetus. They gave acceptability to decorative device in "serious" design, in what has been often a minimalist and clinically all-white interior.

But the influence of the lighter, nuanced shades is not limited to architecture. Ever since the Italian design import line Memphis introduced its range of pastels earlier this year, the home-furnishings industry has embraced the idea wholeheartedly. Now everyone's doing it.

Importer George [illegible] not to be surprised. "We simply liked them," he said. "And we did [illegible] we thought they would [illegible] people would follow [illegible] pastels are in or out, we [illegible] anyway, they let people [illegible] could be better than that?"

The introduction of pale [illegible] and blue on the imported plastic products, including storage bins, wire racks, and wastebaskets, not only gave the products a renaissance, but gave people, who for so long have associated modern design with a few primary hues, lots of color for thought.

And pastels, particularly when applied to plastic or coated wire items, expanded and made more acceptable the whole realm of modern furnishings. Once seen in lime green, light blue, or rose quartz, the hard-edged products looked just right here and imminently compatible with the small prints and more feminine aesthetic of the burgeoning romantic country look.

The fluidity and transparency of the pale and washlike shades convey an illusion of freedom that many people find romantic and seductive, not unlike the images soft photography invokes. New York interior designer Mary Dial asked Luis Molina to paint directly on the walls of a bedroom (overleaf) she had designed. "I wanted him to approximate the feeling of Monet water lilies, of colors moving in on each other."

To enhance the soothing atmosphere desired by his client, Noel Jeffrey designed a house in Los Angeles for Lynn von Kersting using pale, pale colors—pink and lavender for the walls, travertine for the floors, light woods for the furniture. *Continued on page 113*



Right: Flowers and white moth orchids in antique vases are as romantic as the pale pink, lavender, and soft green color scheme by Noel Jeffrey in Lynn von Kersting's living room.





Chas. McGrath

PASTEL RAINBOW

Milo Baughman, whose last collection of furniture (overleaf) for Thayer Coggin was generously scaled and based on the Art Deco style of the ocean liner *Normandie,* used pastels to complement the intrinsic design. "The softness of the cotton velvet fabric is part of the spirit of the look."

So are the shapes—curved rolled backs, wide arms, deep seats—furniture that is designed for comfort with no sharp edges or corners. Textures are also an important part of the luxurious look—plushy velvets and soft wools that are unexpected and update the nostalgic forms.

The new pastels are strong and have a lot of white behind them. They're not the wishy-washy baby pinks and baby blues or the washed-out colors of the '50s. The new pastels have real depth and will evolve.

Stanley Felderman, a designer who works both in New York and on the West Coast, favored what he called "driftwood colors," achieved by staining oak furniture in pale greens and blues, mixed with white. "I'm looking at woods more romantically," he ex-

Opposite page: *The affordable extravagance of* faux-marbre *walls, here hand-painted by Luis Molina in pink veined with mauve, set off by billowing pink taffeta curtains in a romantic bedroom by Mary Dial.* Above: *Architect Michael Graves's new spectrum—deep terra-cotta, old gold, palest beige, blues from light to dark—gives luxuriously simple materials—mahogany, oak, ebony, leather, and verde antique marble—new sumptuousness in Sunar showroom in Houston.* Below: *Stack baskets, once made only in primary colors, now in the new pastels: rose quartz, jade green, periwinkle.*



Joshua Greene

...L RAINBOW

...plained. "And treating a hard material as if it were a soft fabric."

The chameleon qualities and the range of colors possible with pastels offer another appealing facet. "They're not grayed off," explains Kristl Reinhardt, manager of product styling for Knoll Textiles, who has been working on recoloring the firm's fabric collection. "The ones we like are clean and clear and not muddy. But I've now seen so many roses," she admitted, "I'm dying to do a vibrant red."

Although pastels are a recent innovation in the American market, the palette is not unknown in Europe. "I only know them as European colors," said Robert Tiffany, who pioneered furniture for the younger market at Sherwood.

"They're not new; they've been in Europe for years," said Thomas Hall Beeby, a Chicago architect. "Now we're simply dragging them over here."

But some Europeans tend to be amused by our pastel furor. Giulio Castelli, whose Kartell plastic housewares products were the ones recolored by Beylerian and gave the movement its initial jolt, would not consider taking the palette back to Italy.

"Never," he explained. "Apart from the grays, we simply don't do these colors. Maybe shocking pink or neon green, but pastels, never. Anyway, white is still our number-one color; that's something that's easy to choose."

However, visitors to the Milan Furniture Fair last fall were quick to notice a new palette on many of the Milanese architects' and designers' new pieces. Tables had rainbow-hued legs; chairs, pink and blue upholstery—and the Italians talked of Post-Modernism. Undeniably, it was the movement's palette that had most quickly and easily traveled abroad. The celadon greens, pinks, and light blues were the visual connection to the avant-garde style.

And pastels also dominated the Paris fabric show, Paritex, this year. The colors there were mixed with metallic threads and often contrasted with soft grays.

A growing trend—and pastels have contributed to it—is the choice of metallic gray and matte black for furniture frames. "I definitely prefer those finishes to chrome," said Richard Schultz, whose elegant side chair for Knoll International was one of the hits of NEOCON, the prestigious office furnishings show last summer.

Some designers who tend to be more practical remain wary of using pastels. "Pastel furniture is difficult to sell in the city," according to Barbara Robson, a Philadelphia-based fabric designer. "It gets dirty."

This pragmatic approach was one of the cornerstones of the minimal movement synonymous with black-and-white interiors. But even such minimalist designers as Joseph Paul d'Urso, Michael Schaible, and Robert Bray are now known to introduce soft colors in their interiors.

"When we were first starting out," recalled Schaible, "commercial carpeting was the only possible economical solution, and charcoal the only acceptable color it was available in." If furniture

Continued on page 226

Pastels are the great catalyst for a confluence of taste in architecture, interior and product design

Suzanne Slesin is assistant editor of the Home Section of The New York Times *and coauthor with Joan Kron of* High-Tech, the Industrial Style and Source Book for the Home *(Clarkson N. Potter, 1978).*



SOFT SHAPES AND TEXTURES

The new rainbow, right, clockwise from top left: Gooseneck clip-on and table lamps, chrome-stemmed table lamps in green, blue, fuchsia, lilac, light green; sofa in hand-painted natural canvas with soft shirred skirt; ...al lines of a Milo ... are even cooler in mint-green cotton ... linen; more soft lines, soft fabric—a beige-gray wool blend over a channel-quilted ... Vienna chair ... with lilac linen ... and "Pouf" ... with green, rose, blue, gray; the plastic Bartoli chair made new again in pastel periwinkle, gray, jade green, rose quartz; a love-seat by Karl Rausch in glazed Palmyra reed and natural canvas; at center, coral silk and wood armchair.



Stephen Kellmen



THE NEW RAINBOW

A PUBLIC WOMAN'S PRIVATE PLACE

Pale, luminous color...silken textures...soft curving shapes

In Lynn von Kersting's new Southern California town house, interior designer Noel Jeffrey places quietly glowing colors like so many jewels in an airy, pastel setting.

Charles White



Serenity, comfort, and delight





Art collected by Lynn von Kersting, above, *includes T'ang horse, Indian painting*

Lynn von Kersting made two special demands on her new house beyond the comfort and beauty we all hope for. One was a total change in ambiance from the formal, dark New York apartment she had shared in a marriage recently ended. The second was utter tranquility, something she needs at home after hectic days as an actress with The Actors' Studio and as a restaurant owner. Inspired by the serene houses on the island of Mustique, Lynn von Kersting chose bare, unpolished travertine flooring, uncurtained windows, unpatterned fabrics. Walls are the palest tints—a mauve pink living room; soft lavender library; delicate green staircase. Colors reappear more vividly in the tables and pedestal and silk pillows.



Left: *Magical landscape/cityscape. Noel Jeffrey designed pool bordered with travertine, all plantings.*



Right: *Bedroom is almost all white, its color created daily by sunrise and sunset. Exceptions: kimono-silk table skirt, rose carpet.*

Below: *Dining room, two steps above and widely open to living room. Soft seating is gray quilted satin.*



When I come downstairs in the morning or return home at night," Lynn von Kersting says, "I feel such delight. I've lived in many parts of the world, but I never had a house all my own before. This is my spiritual sanctuary, and there is nothing here that I don't really love."

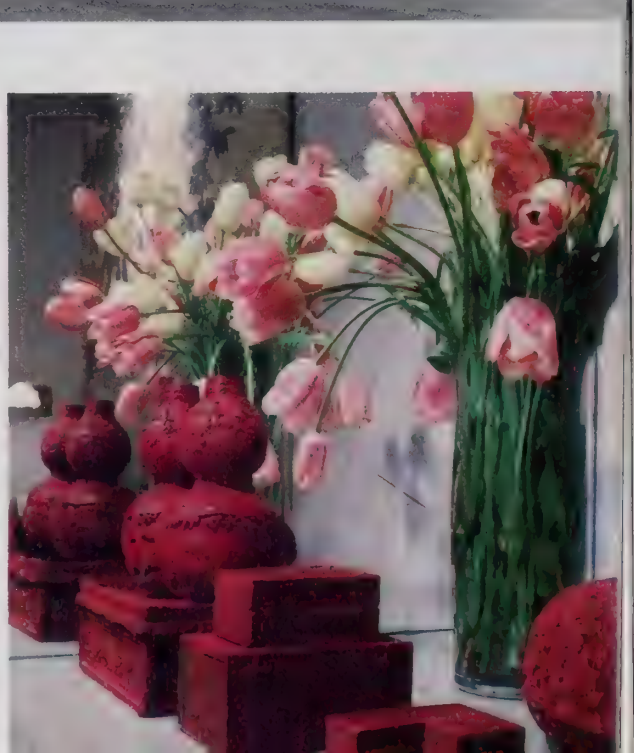
For the comfort that is one of the foundations of tranquil living, Noel Jeffrey designed soft, curving sofas and chaises, and placed them in easy juxtaposition for intimate conversations. Miss von Kersting likes to come home from work, change into a Chinese robe (like the ones she cut up for her bedside table skirt, *above right*), put her feet up, open a book, and dine on a tray—"the reason I have chaises all over the house." Her choice of dining spot varies with her mood.

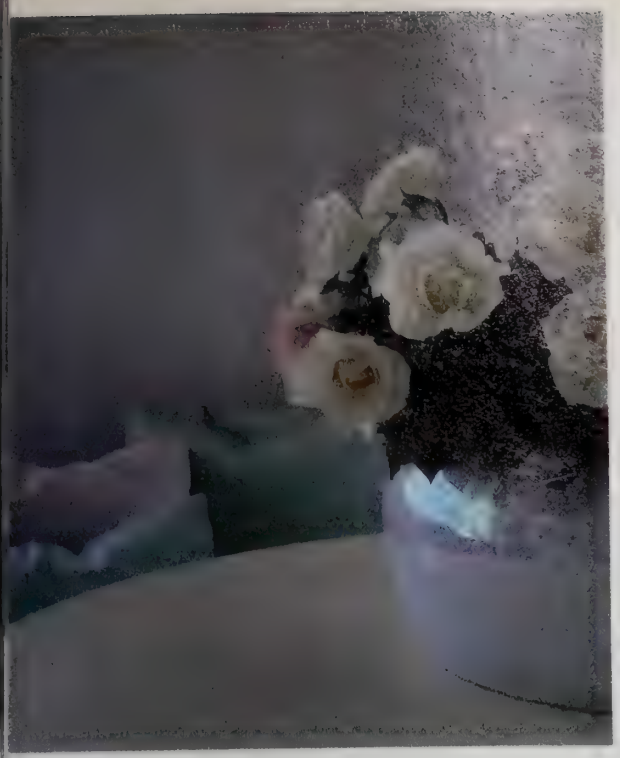
Flexibility is possible in entertaining as well. There are two round tables, one in the kitchen and one in the dining room, with identical dimensions. Identical chairs were reproduced from an original once used on the steamship *Caronia* and later acquired by Noel Jeffrey. By moving the tables together, Miss von Kersting can serve dinner to 12, but she prefers smaller groups. An evening meal in the dining room, *this page center right,* takes place in full view of the half-circle blue pool, lighted at night and resembling a giant gemstone, with pinpoints of city lights twinkling in the far distance. Sunday breakfast in the kitchen, *opposite page below,* is accompanied by the murmur of a fountain in the garden.

Lynn von Kersting and her partner, Roland Irving, own a restaurant, The Ivy, and a patisserie, L.A. Desserts, selling at retail and to restaurants and caterers.

By Elaine Greene. Editor: Joyce Mitchell.

Right: *In study, mirror-doubled still life of cinnabar objects and tulips.*





Left: *Roses are steadily supplied from the garden of Lee and Anna Strasberg, friends and acting mentors of Miss von Kersting.*



Right: *Noel Jeffrey redesigned stair and balcony of original plan as a sweeping sculpture, painting it the palest tint.*

A

sojourner in many places savors the first house that is all her own



Above: *Study, with circa-1840 French wallpaper panels, pale celadon sofas, space-expanding mirrored wall.*

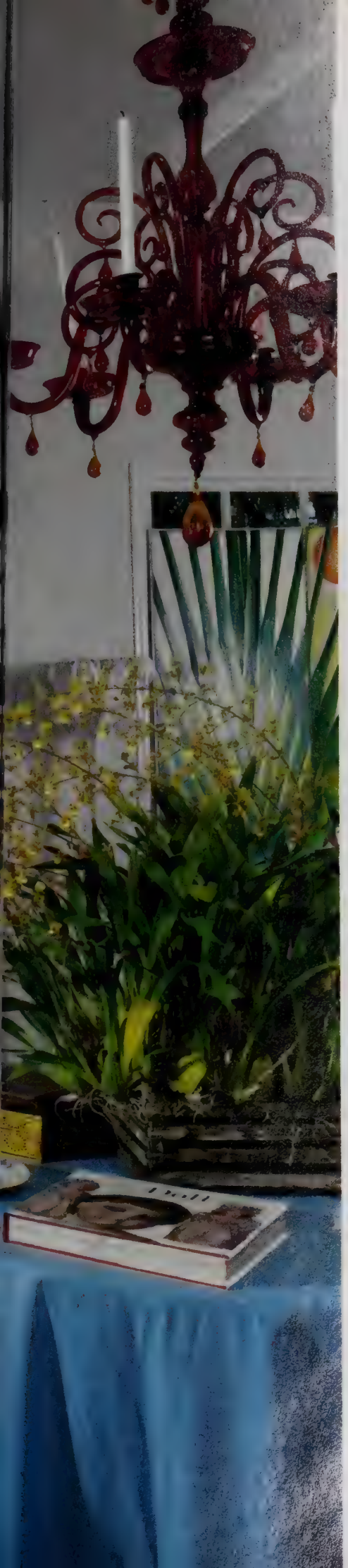


Left: *Breakfasting in the kitchen with French doors open is like being outside.*



Right: *Garden court fountain is 19th-century cast-iron Paris street fixture.*

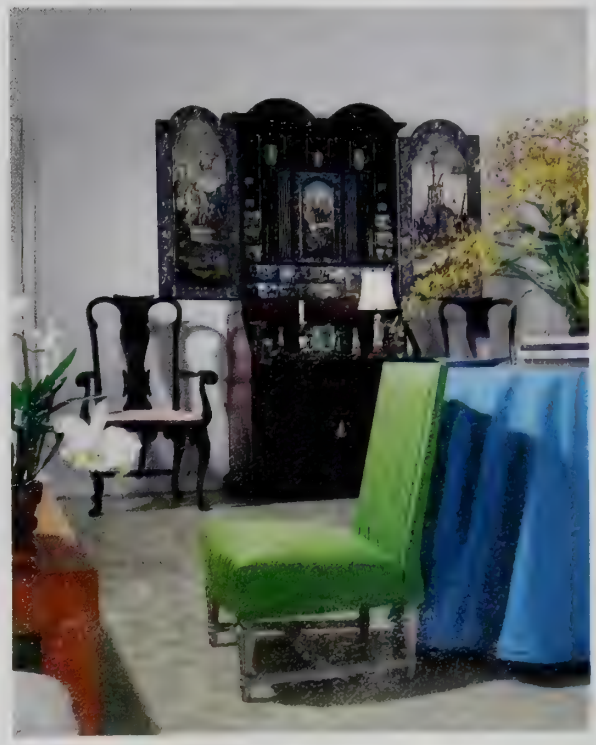




THE NEW RAINBOW

A YOUNG FAMILY LOVES COLOR

Unpredictable combinations wake up traditions



The new whitewashed living room: left, *linen-covered seating set at a slant, with a white Syrie Maugham end table, fanciful tulip-like torchères;* above, *a Queen Anne secretary, Mogul-painted, which serves not as a desk but as form and color—art in its own right.*

"I have always liked to bring outdoor colors into the house," says Barbara Tomicki, an interior designer. "In my native Texas I was used to brown, leathery, desert tones. Here in Florida, there is the pure blue of the sky and sea and swimming pools, the many clear colors of flower petals and leaves, and those became the palette for our newest house." Friend and adviser Albert Hadley, of the interior design firm Parish-Hadley, had worked on several of the William Tomickis' previous houses. With his assistance, guidance, and inspiration, Mrs. Tomicki remodeled a 35-year-old house. "We loved the area, but there weren't any interesting old houses near the beach. So we bought a house as a point of departure, to tailor to our needs, to fill with architectural character."

It was no small task. The Tomickis added on a new living room, a lofty beamed-and-raftered space modeled after a barn, asking Robert Jackson to stencil a lattice design for the floor. They divided the original cavernous living-dining room into a dining room and a hall. They annexed the remaining space

A palette of pure Florida colors reflect sky, sea, flowers



to make a library alcove in the adjacent master bedroom, added a French-doored breakfast room off the dining room and kitchen. Orchids from Mary Ames bloom throughout the house.

Different rooms reflect different color philosophies. In the living room, white and pastels are spiced with hot-as-Texas-chili contrast—a red Venetian glass chandelier, an orange-struck painting and screen. The adjoining hall is glazed ice blue, [illegible] wallpaper. Its centerpiece: an oil [illegible] Tomicki, who later happened upon [illegible] fabric for the English twig [illegible] are painted to suggest marble.

Right: *A dramatic backdrop for pastel-and-mint-covered seating—a screen painted with a lush Rousseau-ian jungle, by Oresta Szeparowycz. The Tomickis' enthusiasm for Cavalier spaniels is shown in the antique portraits throughout the house.*
Above: *The hallway—symmetry gives a grand sense of procession.*





YOUNG FAMILY LOVES COLOR

Change of color changes the mood— for a dramatic nighttime room





A pair of painted wooden goats from India guard the new entrance way. On the table, a small painting by R.H. Logan.

Whimsical white touches in the dining room include a Syrie Maugham dolphin console table, a Szeparowycz wood construction.

"We tried to transplant the feeling of an old Bahamas cottage," says Mrs. Tomicki.

In the dining room, which comes alive only at nighttime, the living-room color scheme is reversed: rich red predominates—a vinyl wallcovering whose icy glow (along with mirror) serves to subdue the hotness of the hue. The undercurrent is calm—pale pickled oak floors, white accent pieces.

The exterior of the house took a new color direction as well. Blush-pink clapboard and French doors replaced drab stucco and narrow casement windows. New, too: the swimming pool, set in a chevroned, bilevel deck.



Glowing mix of pastels, patterns



The various pinks from the living room reappear in the master bedroom, in the strié wallpaper and batik fabric (which was made to order by Alan Campbell) used for both the sunburst bed canopy and for the headboard.

Each time the Tomickis move into a new house, they like to combine cherished furnishings in new ways. The curtains and English Regency armchairs (cushioned in a piquant mustard typical of the period) came from the library of their old house. The magenta patterned carpet, the first thing the family bought (some 14 years ago), once graced a former living room, and before that, a dining room. [illegible] Shopping Information. ■ *By Elaine Greene and Margaret Morse. Editor: Lauren Gray.*

The new booklined retreat off the bedroom: "The house had no charming nooks as older houses do, so we added one."

A marriage of old and new—an old Chinese rug, a new bay window—and bed and batik fabric designed by Mr. Hadley just for the Tomickis.





"I see a red door and I want to paint it black"

*—Mick Jagger, 1966**



By
Eve Babitz

I myself never wanted to paint anything black—especially not doors—in fact, most of the things I painted for myself I painted *red* with weird kind of '20s gold trim like mah jongg sets. But I could see how Mick Jagger, living in England, where almost every middle-class door in every single suburb is kept up to tiptop bourgeoise shape by being painted red (or blue or yellow), would want to paint it black and get rid of those incredible fingernail-polish-red doors once and for all. All that testimony to the good character of those within would make anybody hip in the '60s like Mick Jagger get depressed.

Before I went through my Mah Jongg/King Tut stage, in 1964 or so, I remember I painted the inside of my one-room Hollywood bungalow (made out of papier mâché, it seemed like) a combination of fuchsia and mustard—mustard walls with fuchsia trim on the window sills, door sills, and ceiling sills. This was in honor, I recall, of the wallpaper in *Umbrellas of Cherbourg,* which proved to me once and for all that it didn't matter how horrible two colors may have seemed together in the past, for modern man would realize that fuchsia and mustard were really quite delightful.

I moved and never painted anyplace I lived again. I was only 20, so people thought it was merely an extreme case of youthful exuberance anyway.

But I think it was when I lived in that bungalow, that George—a member of an esoteric country band—invited me to a party the band's fan club was giving for them in Orange County.

"Orange County?" I said. "But they're so beige out there."

"I know," he said, "but you've *got* to come with me."

He sounded desperate, and besides, when you're born in Hollywood and raised by bohemian parents as I was, it's not every day that you know someone who wants to take you to see a suburb close up. And if I were Mick Jagger, who probably already knew what lay behind those red doors, it would have been one thing—but since I

> *"I painted the inside of my bungalow fuchsia and mustard, and proved that no matter how horrible they'd seemed, modern man would realize they were really quite delightful"*

wasn't, it didn't strike me as depressing so much as exotic. In fact, perhaps I'd find true love—who knew? "OK," I said, "how do they dress?"

George and I drove on the freeway for what seemed like months while he told me, "They gave us a party there last year, and I know the same thing will happen this time. . . . "

"Is this dress OK?" I asked, having worn the beigest dress I had, the one dress my mother called "decent," which I was saving in case I ever had to go to court.

It was the first time I'd been to Orange County during Christmas, and for miles and miles in every direction, all the houses had Santa and reindeer on top or at least a snowman on the roof holding a broom, standing there in the balmy California breezes, limply proclaiming scenes of a Welsh Christmas in the midst of the Land of Malls. (And the traffic was so intense outside the malls themselves, it was like coming out of Dodger Stadium.)

"Far out!" I said, amazed, "this must be what America is like, right?"

Being a Hollywood High graduate hadn't prepared me for real-life adventures.

We finally turned down one of the jazziest streets of all, with the nicest houses. Every single solitary house was ablaze with a trillion red, blue, white, green, orange, and more red lights—all except one.

"That's it," George said, "our fans are the only ones in Orange County who are too far out for Christmas."

"Wow!" I said, since it was pretty far out in the first place because most of his fans were direct descendants of Jack Kerouac.

"They're the only bohemians on the block," he went on.

We parked the car outside and walked to the front door (which did at least have a wreath), but once we got inside, I headed straight for the record collection trying to find sanctuary in the Beatles—only all they had was Montovani, one Mamas and Papas record, and this band's three records— *(Continued on page 189)*

Editor's Note: Eve Babitz is an L.A. woman whose novel, L. A. Woman, *will be published by Simon and Schuster in January*

*"Paint it Black," Mick Jagger, Keith Richard, ABKCO Music Inc., BMI

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COLOR AS STRUCTURE

THE NEWEST HOUSE BY LUIS BARRAGÁN,

THE GREAT MEXICAN ARCHITECT WHO BROUGHT COLOR TO MODERN ARCHITECTURE

Francesco Gilardi likes to think big, and when he began to consider architects to design a new house for him in Mexico City, he thought about the biggest: the great Luis Barragán. Not only Mexico's most important architect, but also one of the two or three undisputed giants of world architecture today, Barragán has produced relatively few buildings in the course of his career. Yet they have all been prized as the carefully composed and exactingly executed works of a true artist. If there is one person alive who has found the ultimate three-dimensional art form, it is Luis Barragán. His buildings are minimalist sculpture on an environmental scale; his interior spaces are walk-in color-field paintings; his painted forms and textured volumes are much more than architecture. He has achieved what many creative people only dream about: a true synthesis of the arts.

Despite Barragán's eminence and age (he is almost 80), Gilardi (who is half Barragán's age and owns his own advertising firm) was not hesitant about approaching the Master with his proposal.



● Left: *Luminous planes of color create optical illusions. Blue walls run from an unseen skylight into the indoor swimming pool's mirroring surface. In counterpoint, a magenta bladelike column (its base appears yellow-pink in the blue water) rises to the ceiling's edge.*

Allen Carter

Meeting with Barragán in a local restaurant, Gilardi was delighted not by a definite yes, but by Barragán's suggestion that he get back in touch with him in six months' time. Although life is short, art is long, Gilardi thought, and half a year did not seem like an excessively long time to wait for the services of a great artist. Finally, Barragán agreed to accept the commission for four reasons: The plot of land Gilardi owns is very close to Barragán's

For the owner, "the patio is the true front of the house." For Barragán, "the true façade is the sky"

own house; the plot was small, and therefore so would be the house; there was a beautiful jacaranda tree on the site, which Barragán liked; and he especially likes young people and their receptive attitude toward new ideas. The two began to have meetings over breakfast at a Sanborn's coffee shop, where Barragán would sketch his ideas on paper napkins. But it was not just a businesslike architect/client relationship. "Barragán would talk for five minutes about the house and then for two hours on his philosophy," Gilardi recalls. What emerged from their discussions is a house of exceptional beauty and character, one that fulfills its owner's expectations and its creator's continuing quest for making spaces that reach our deepest human responses.



● *At the house's center, an interior courtyard offers light and deep shade. The house is built around a patio, part of Mexico's architectural heritage, and its solitary jacaranda tree. The blossoms [illegible] house's range of pinks and lilacs. Once used to store mescal, the sculptural jars were a gift from Barragán. Vertical windows run the length of a gallery, which has a terrace on top*



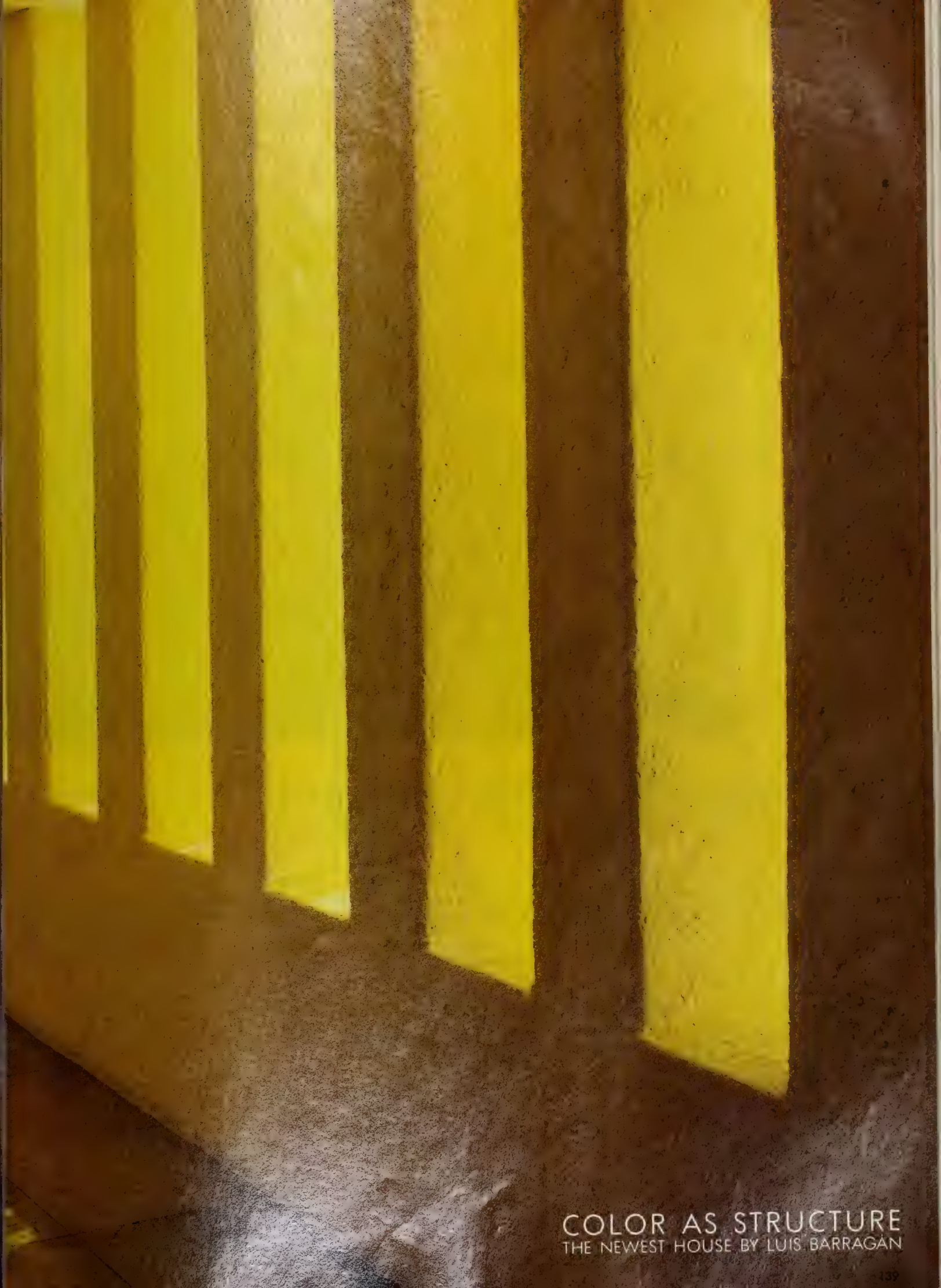
COLOR AS STRUCTURE

THE NEWEST HOUSE BY LUIS BARRAGAN



Color and light, color in light, are fundamental in Barragán's work— with them he creates the form and the feeling of a spa...

Light filtering through yellow-tinted ... warms gallery. Beyond the inner patio, it connects the house's front and back. The blue light draws one forward to dining area and swimming pool.



COLOR AS STRUCTURE

THE NEWEST HOUSE BY LUIS BARRAGÁN

COLOR AS STRUCTURE
THE NEWEST HOUSE BY LUIS BARRAGÁN

Owner Francesco Gilardi had just one request for the architect—an indoor pool where he could swim every day

Right: *Leading from second floor to upstairs bedrooms, the main staircase of simple wood slabs without railings, with a skylight above. The wall's only color is door opening to roof terrace where Francesco Gilardi sits,* far right, top.



"GOOD ARCHITECTURE IS BEAUTIFUL"
AN INTERVIEW WITH LUIS BARRAGÁN BY MARIE-PIERRE TOLL

He received me in his bedroom. I was struck once more by Luis Barragán's total elegance, his great dignity. Thinner than I used to know him 7 or 8 years ago, and paler, too, he was wearing a beige buttoned cashmere cardigan over an open white shirt. He was sitting [illegible] bed covered with raw natural [illegible] cloth, in front of a table also [illegible] with natural fabric. Behind him, a large colonial cross on the wall and [illegible] icons. To his left a large cupboard of rustic wood.

The table was covered with [illegible]. He was talking to his friend and [illegible] Raul Ferrera about their latest [illegible]

"Serenity is the great and true antidote against anguish and fear. Today, more than ever, it is the architect's duty to make of it a permanent guest in the home, no matter how sumptuous or how humble. Throughout my work I have always strived to achieve serenity, but one must be on guard not to destroy it by the use of an indiscriminate palette."

–From an address by Luis Barragán—Dumbarton Oaks, June 3, 1980, upon receipt of the Pritzker Prize

an office building in Monterrey and a house for Casolar in Manzanillo.

We began speaking of a museum in Chapultepec Park which opened the previous week. "Cement should not be seen without paint. It's horrible otherwise," he said.

Color is very important in your architecture. Why do you use it so consistently?

For the pleasure of seeing colors, to enjoy them. In nature, there are fewer colors. In nature, greens are predominant. I have never used green. I don't know how to. Green competes with nature, and one or the other dies. . . .

Strong colors are associated with warm climates, with the tropics. How would you adapt your colors to the U.S.A., for example? Would you build a house in New York?

I would have to live in the United States and try the colors first. One should know the climate and the people who will live in the house. One cannot generalize. Arizona is different from, let's say, California or the East Coast. I don't travel much. To work abroad is not easy. New York? It would be difficult to put a color to it. I wouldn't know how to an-





Max Clemente

swer this.

Like color, water seems nearly always present in your work: in the private gardens on the Avenida San Jerónimo in San Angel, in the Fountain of the Ducks in Pedregal, the horse pool in Mr. and Mrs. Folke Egerstrom's stables, and the indoor pool of Francesco Gilardi.

Water is music, water is rest, it is enjoyment. Water is also light. . . . In the sea, waves have a transparency. "*L'eau prote la Lumière dans les ténèbres,*" said Ferdinand Bac. "Water carries light into darkness." Water is important for aesthetic reasons in the horse pool, but in Gilardi's house it is even more important because there is the possibility of *immersion.*

The planning of the Gilardi pool started with trials and drawings—dealing with the functional at first, then entering into and reaching the world of plasticity. I'll tell you a secret: The pool has a pink slab or column which doesn't hold anything. It is a piece of color placed in the water—for pleasure—to enlighten space and improve the general proportion.

How did you arrive at the colors for the Gilardi house?

The colors were taken from a painting by Chucho Reyes [Jesus Reyes Ferreira, well-known Mexican artist who died a few years ago; he was a great friend of Barragán]. I will show it to you—a rooster. From there came the turquoise blue and the magenta.

Chucho Reyes had an excellent eye for color. He dedicated his life to beautiful things. He didn't understand plans, but he helped me with color. The color of Mexican markets . . . the color of Mexican sweets . . . candies . . . the beauty of a rooster. . . .

We placed the colors in Gilardi's house by painting large cardboards at my house that we tacked up on the walls—moving them around, playing with them until we decided on the exact colors.

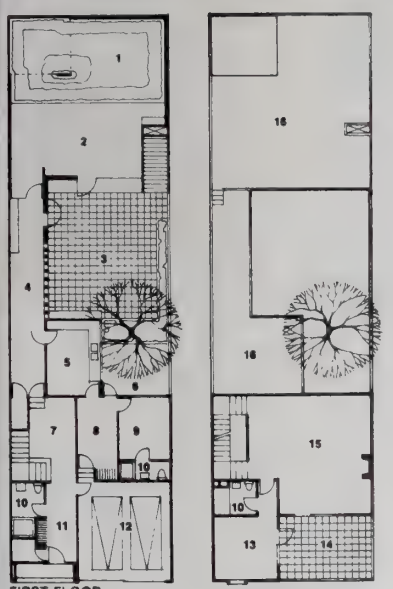
What for you is good architecture?

The basis of good architecture is that the architecture be beautiful. Many worry about physical function but not the beauty. In pueblo architecture, there is always beauty. It is pure spontaneity. Beauty can be found in architecture without architects. But architects must look for it and find the magic touch. One is born with a certain aesthetic sense, but one has to cultivate it as a painter or a sculptor does.

My work has been carefully thought out and meditated upon. It doesn't just dart out from my mind. They are not easy buildings. But I have never been disappointed in what I have done. I still like it all.

In an interview with Emilio Ambasz you once said: "I believe in an emotional architecture." Can you explain?

Continued on page 189



1 Pool
2 Dining
3 Patio
4 Gallery
5 Kitchen
6 Laundry court
7 Hall
8 Laundry
9 Servants quarters
10 Bath
11 Vestibule
12 Garage
13 Studio
14 Terrace
15 Parlor
16 Roof
17 Bedroom

• Below, left: *Living room, on second floor, with leather sofas designed from those Barragán's father brought from Germany in the 1920s.* Below, right: *View outdoors looking across patio to dining and swimming-pool area.*

Allen Carter







The surprise of color in unexpected places lights up a modern makeover

Making one big apartment from a nest of top-story rooms was the aim of this remodeling. The owner, a theatrical producer, was intrigued by the possibilities of the space, and the sky-high view from the windows. For the romance of a loft without sacrificing privacy, architect Alan Buchsbaum of Design Coalition in New York swept away the walls between eight small rooms, leaving separate space for a bedroom and bathroom. Walls and ceiling were painted white, and a grid of gray superimposed by painting existing freestanding columns and pilasters, and ceiling stripes. This color grid anchors the apartment by visually defining "rooms" within the larger space. The sloping window wall of the living room is determined by the mansard roof outside. Skylights are original, each one lined with a different paint, to soften and color the incoming light. A prefabricated fireplace, normally installed behind a wall, becomes a sculptural object between living and dining areas. Architect and owner were so charmed by its look they decided to leave it freestanding, trademark and all.

Against the tranquil background of the living area, right, color makes objects stand out—flowers, art, marble-topped tables. Windows can be covered with Mylar shades to keep out hot western sun. Dining-room painting, left, by Jack Goldstein at Metro Pictures. Pittsburgh Paint by PPG Industries used throughout the apartment.

Norman McGrath

IN AN OPEN SPACE
ROOMS DEFINED BY PAINT





IN AN OPEN SPACE,
ROOMS DEFINED BY PAINT

Continuing the three-dimensional color grid in the apartment, sofas and floors are covered with gray Magee carpet of Anso IV nylon. Since much of the budget for the remodeling went toward structural changes, furniture is purposely basic. Table legs are painted plumber's pipes; sofas are foam-padded plywood cubes. All the furniture floats on locking casters, to be rearranged at will. The library's marble-topped table has three rock-cut edges, one smooth edge, so it can be butted up against the dining-room table to form one large work or buffet surface. The bathroom was built where a terrace once was, enclosed by a greenhouse roof that continues into the adjoining bedroom. ■

By Mary Seehafer.
Editor: Elizabeth Sverbeyeff Byron

A play of color: Rich marble tabletops, red and green, rest on pastel pipe legs of blue and pink

One wall of the apartment is devoted to books, left, on Metropolitan Wire shelves. Arranged like mirror images of each other, each bank of shelves showcases a drawing by Robert Longo, from Metro Pictures. Low-voltage track fixtures reiterate the grid design overhead. Around the library table, old walnut bank chairs. The bathroom, below, and kitchen are paved with 2-inch American Olean tiles. For details, see Building Facts.



Norman McGrath



AN EXPERT'S GUIDE TO COLOR

BY TINA BEEBE

A color consultant shows how light, distance, and surroundings affect the way we see color

Since receiving her master's degree in graphic arts from Yale, Tina Beebe has worked as a free-lance color consultant, and as a designer for the firms of Charles Moore and Charles Eames, among others.



Left: The "lightest" colors reflect the most light (white is usually thought of as the extreme) and the darkest colors reflect the least light (black is the extreme), but there are innumerable steps in between. Any color will appear much lighter in direct light and many steps darker in the shade, something we take for granted, in fact rely on, to tell us the shape of things.

The green of the two s the same color, but e shadow as many





By the early '70s what Luis Barragán was doing with color in Mexico seemed inspiration enough to cast aside the International Style ban on color, which had been seen as mere ornament and therefore something close to evil. But Barragán had clearly taken color beyond the realm of ornament. Charles Moore saw color as an opportunity for another layer of meaning in a building and hired me to help. Color was available and cheap as well as flexible and expressive. The trick was to learn to structure and manipulate colors in three dimensions, just as a painter uses it to structure the canvas and create pictorial space in two dimensions.

It seemed helpful to isolate and identify its myriad qualities, and we found the simplest and most useful system to be that of Joseph Albers. It separates the qualities of color into three sets of pairs, defined by opposites: light/dark, bright/dull, and warm/cool.

We studied the theories, then colored models, and then began with great splashings of color on an *all-white* house. We soon learned that there are many surprises working with color in three dimensions, and at large scale. The actual perception of any color is intimately connected not only with the specific form it takes and its positions in space, but also with the quantity of it. A chip of color is an altogether different experience from 500 square feet of it!

Colors are always influenced by the quality and intensity of the light that falls on them. Indoors, incandescent light pushes colors toward yellow, while unbalanced fluorescents will give everything a bluish cast. Outdoors, color is affected by the actual hue of the sunlight, as it changes from morning to evening, as well as by the sun's intensity. Hot climates seem to produce the need for vibrant colors, but the hot pink that lives happily in Mexico becomes altogether overwhelming in the soft cool light of northern climates.

The first project Charles and I worked on together, in 1973–'74, was in a hot climate—Southern California—and seemed an appropriate chance to use some fiery Mexican colors as well as some cool northern ones. Every exterior wall (26 of them) was to be a different color. The neighbors were shocked, the painter was stunned, and we were somewhat apprehensive under the slim guise of confidence. Happily the owner was trusting, even enthusiastic, about the proposal.

The house faced south toward a canyon and the sea, but access was from the north. Thus developed the notion of the public, street-facing, polite northern exposure, contrasting with the private, sybaritic, exuberant south-facing elevations



Above: A view through layers of beams in Rocky Mountain house designed by Charles Moore in collaboration with MLTW/Turnbull Assoc. Mixed to be paler as beams grow more distant, the colors increase receding effect.

surrounding the pool. The two palettes can never be seen simultaneously, so the effect of the courtyard colors is heightened by the surprise: a splashy Mexican-Mediterranean fantasy of colors, after entering a restrained beige-y mauve house.

This was the game, but the rules were strict ones. Modulating the changes in hue as they wrapped around corners without destroying the spatial reading meant keeping edges between colors soft, close in value, because a sharp change or hard edge would read either as a separation of boundary or imply a direction of the light not necessarily consistent with reality. A shadow would appear to be on the wrong wall. We knew that warm colors tend to come forward in space and cool ones recede, but as any given color recedes in space it will look lighter and duller, except very pale ones, which tend to look slightly darker and duller as distance increases. At times we put the lightest, palest colors on the walls farthest away, pushing them even farther away. At other times we reversed this, flattening the space.

In another house in Los Angeles we used a very sun-bleached but luminous palette in a conscious play with ambiguities between the color of ambient light and the color of the actual applied pigment, between reflected color and actual color, between reality and illusion. The ceiling, for instance, has the palest hint of azure to recall *(Continued on page 150)*



Left: The greater the interval between two colors, or difference in lightness or darkness, called "weight," the harder the edge between them. A hard edge between colors, here, implies separation, and tends to pull the two apart spatially, even though they lie in the same plane.

Right: A soft edge between colors, as here, occurs when the two are connected, or close in weight. Colors that are unalike in hue, like this yellow and pale blue, but similar in weight have a boundary that is very soft, almost seeming out of focus, while a hard edge seems to be sharply focused and is easily read from a distance.



Both pictures show color used as definition of territory as well as a personal expression of fantasy and whimsy, but with a high regard for and sensitivity to the street façade as a whole.

Charles Moore Tina Beebe

AN EXPERT'S GUIDE TO COLOR



Left: Darkness tends to be read as a void and recede in space, while lighter, brighter colors, particularly the white outlines, tend to come forward in space.



Right: Though white is often seen as bright, here it is not so bright as the newly painted gondola. Brightness is defined as intensity, or purity of pigment, as seen in the very pure red and blue paint. Even the warm colors of the Venice buildings fade into the background, seeming much farther away because they are both lighter and duller than the gondola.



Left: On this building the warm yellow of the walls comes forward, while the cool blue of the upstairs windows falls back and associates with the sky.

Right: It is possible to have a warm blue or a cool red, all relative to its context. Here many blues give different spatial readings; the coolest is probably the palest blue which runs along the top of the handrail.





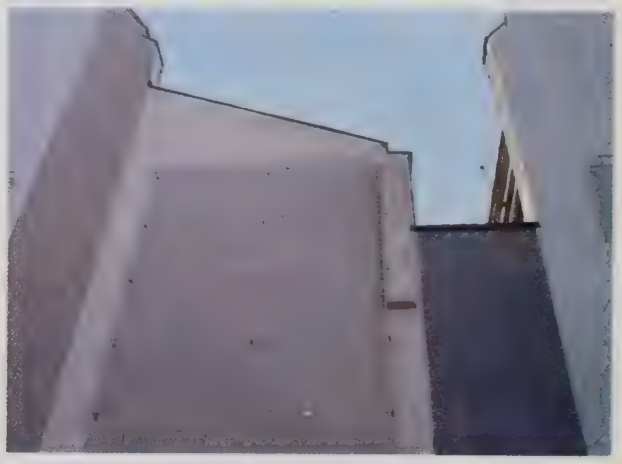
Left: Colors can be used to recall other times and places far away, as at the Piazza d'Italia in New Orleans, which consciously recalls the classic Roman colors, *right:* The warmest colors are positioned closest to the viewer, while the lightest and coolest are farthest away, increasing the perception of distance between them.



As any given color recedes in space it will look lighter and duller, except very pale ones which tend to look slightly darker and duller as distance increases



Left: This ceiling is brightly painted, compared to most, but seems dull by comparison to the brilliant orange and complementary blue.



Right: What appears to be a color in shadow, even though it is on the same plane, tends to read as a change in surface, here a phenomenon consciously played with near the Beaubourg in Paris.



Left: The hot barn red of these houses along the water reads well in front of the cooler but still relatively warm siennas of the buildings behind.



Right: Color can be a symbol: The Greek church dome, which is painted sky blue all over Greece, comes to represent the dome of heaven.



Left and right: For a house in Southern California, where all the outside walls are painted different colors, care was taken to keep the edges soft to avoid spatial disintegration. Also, the apparent distance is increased by lightening colors as they move back in space, an intentional exaggeration of what occurs in nature.

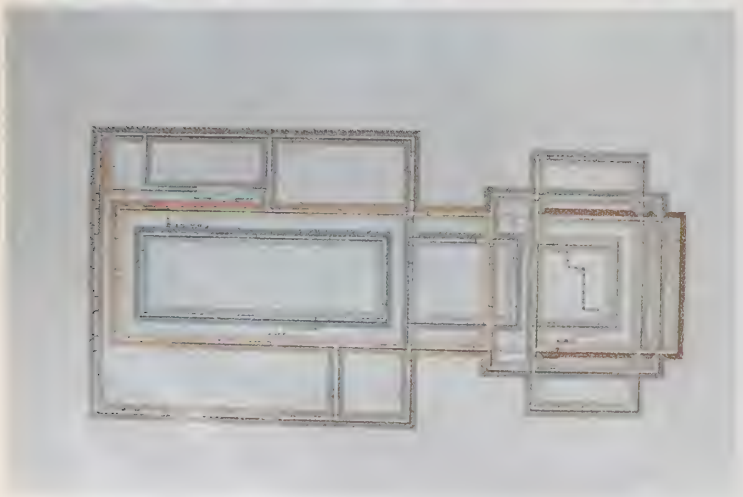


Charles Moore Tina Beebe

AN EXPERT'S GUIDE TO COLOR

Color can be used to recall other times and places, mark off territory, express fantasy, structure and manipulate space





Eight overlapping rectangles compose Singapore designed s a different color shade to define inside and fuge from the tropical r courtyard with open trellis in the same Singapore house. Not om, the blue accent color

the sky, but not until this most faded blue meets a warm beige-y gray wall is its blueness apparent. Next to the cool gray of the chimney mass its blueness is diminished and barely perceptible. The high stairway wall is flooded with light from a skylight above, but the skylight is visible only from the stairway. From the living room below, the apparent color on the wall seems to come from the light itself, an imaginary sunrise.

For a house in Singapore color became the means for developing the floor plan. The eight rectangles of the plan which overlap and interpenetrate are identified by eight separate colors, each with a lighter shade to identify the inside of the rectangles as different from the outside. The hues used are all pale, fairly cool ones, meant to give refuge from the tropical heat and humidity. All eight colors are kept to the same value, so the edges between them are soft. While each color traces a rectangle through space, the common boundaries are soft, almost mysterious. The color is never allowed to take over the spatial composition, but made to increase the layering of space. The eight colors, each with its paler pair, are a carefully chosen, limited progression from warm to cool—pale cool blue gray through warm grays and antelopes to a pale apricot—which means they have much in common and live together as 16 randomly chosen colors never could.

The owners of a recent house in the Rocky Mountains wanted the house to have no color at all. Generally, "no color" is taken to mean white, everywhere. But white seemed inappropriate both to the wooded site and to the very large and spatially complex building. It would, we felt, become actively obtrusive in this context, rather than neutral, as it is usually (and often mistakenly) thought of. We developed a palette based thoroughly on the colors indigenous to the area: a warm series of earthy sandstone pinks and soft oxidized reds apparent in the nearby clay hillsides, and a cool series of gray-blue-greens of the surrounding vegetation, particulary the blue spruce. From the airplane in the spring the scheme was suddenly laid out on the ground below. The cool palette covered the northern slopes, still covered with snow, the dark greens and gray greens of the evergreens stood out clearly, as did the silvery gray of the still-bare deciduous tree trunks. The southern slopes were bare of snow, warm with the red clay soil, mottled with reddish terra cottas and earthy ochre-y hues. During the winter, while we had devised this scheme, both sides of the slopes had been covered with snow, but with the coming of spring, there it all was, suddenly visible.

The plan of the house is, roughly, a rectangle, carved away by an asymmetric, angulary shaped courtyard, in the center of which stands a 60-foot spruce tree. From a distance, only the cool palette is visible in a pale gray-beige siding color (recalling something of the aspen tree bark and something of a weathered miner's shack), white porch posts, doors, and window trim. Looking up one finds a blue spruce color on the rafters. The cool geometric form wraps around the redwood-colored asymmetric courtyard. Here the separate palettes are carefully used to support the architectural intentions and spatial readings. Inside the theme is reiterated in a high tracery of beams and trusses, but all the colors are played off against a neutral, honey-colored transparent wood stain.

What seemed important to us throughout these projects was that color was a chance to add another layer of meaning to a building, not merely superfluous or arbitrary ornamentation. Color could be used metaphorically to recall other times and places far away, to establish and mark off territory as well as to express fantasy. But more importantly, it could be used to carefully structure and manipulate space. Throughout, the theories didn't seem as important as the ability to see what the color was actually doing and to understand the phenomena well enough to adjust the colors to fit the needs at hand. ■

Tina Beebe



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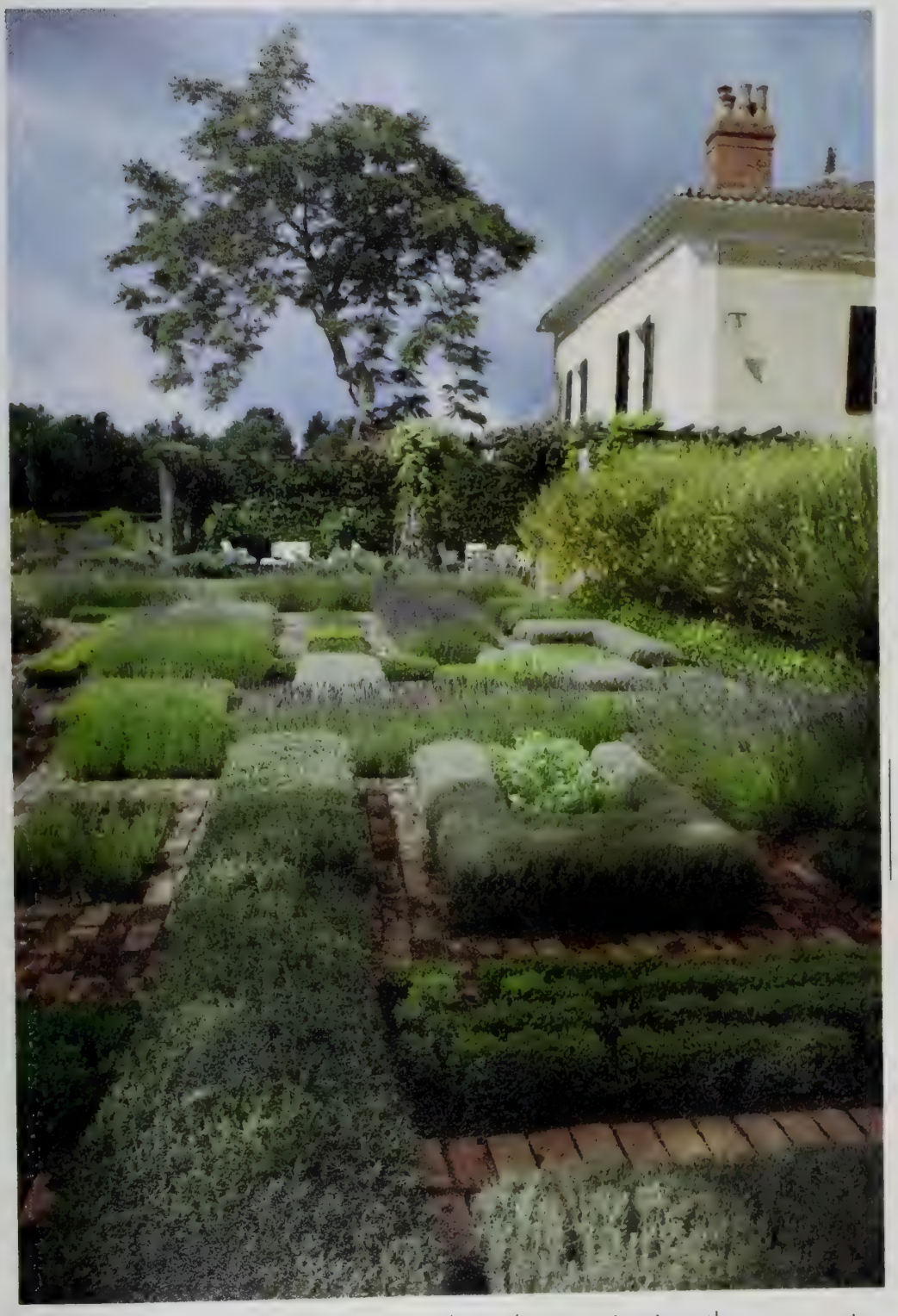
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FRAGRANT GARDEN GEOMETRY



Country house with rustic arbor looks out on year-round serenity of gray and green plants.

The designer of this garden took as his inspiration the symmetry of the house, the expansive sky and calm horizon, a Mondrian painting, aromatic herbs

The sun is generous, the soil miserly—dry and chalky, where this garden grows. And winters are capricious. But brick paving, hedges that buffer strong winds, and low shrubby herbs that retain their form and color despite changes in the weather make this a strolling garden for all seasons. Several kinds of lavender along with sheared gray santolina, silvery in mild winters, are the basic plantings. Other colors range from pale celadon to glossy dark green. The result is a contemporary formal garden with the fragrance of sachets.

Tobie Lou

FRAGRANT GARDEN GEOMETRY



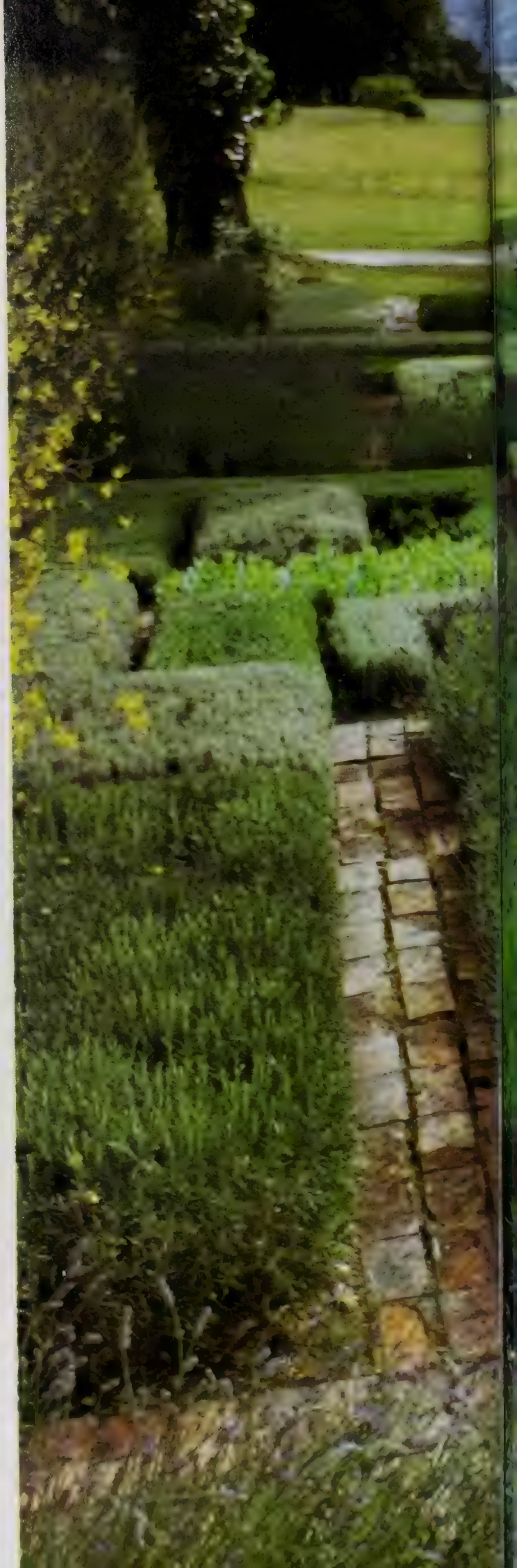
Gerard Bellot

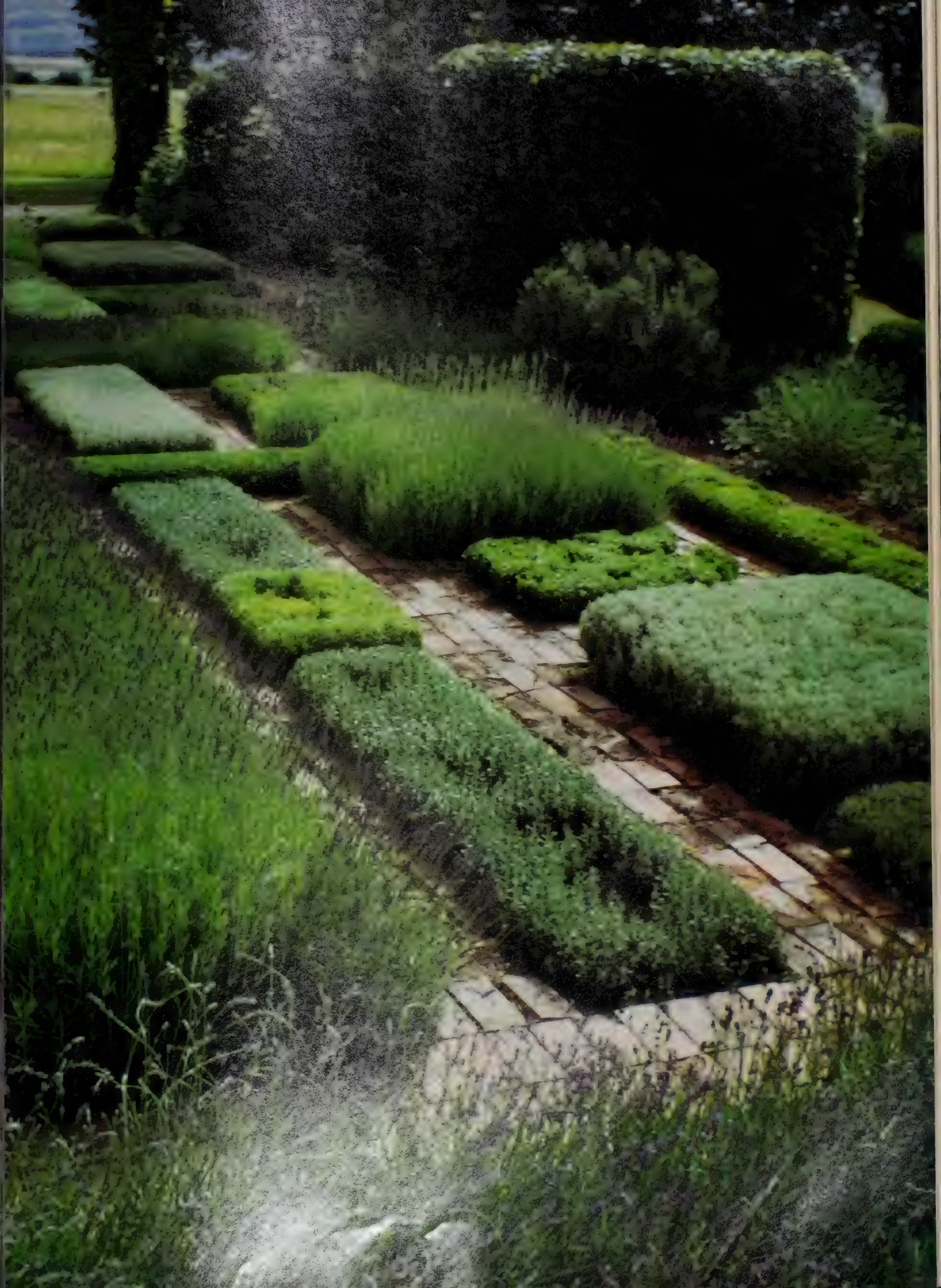
A marriage of sunny land and sky: Red-tiled roof and a hedge of yellow broom, above, field and hornbeam hedge, right, frame this luminous garden.

Lavender, rosemary, santolina, germander, thyme, and other herbs—bold chords with a changing staccato of pastel flowers

In summer the garden has an exuberance that belies its intricate pattern, its unconventional formality. One by one many of the blocks of gray and green burst into bloom, and nearby deciduous plants as well. Often the garden ripples with bluish blossoms that mirror the hot sky. Spiky lavender blooms in July; caryopteris in August; perovskia in September. In winter when the sun is low and the plants are pruned to almost matching heights, the plan of the garden—a three-dimensional Mondrian—is sharply defined. Landscape designer [illegible]ap de Viane created this garden for an American living in west[illegible]rance (Aquitaine), but the [illegible] universal: Plant what [illegible] soil and weather, [illegible] outcomes. Please your [illegible] remembering the senses.

By Marjorie Little Weston. Editor, Ruby Simpson ■







c. 1830

A Passion for the Past



A lively young family finds that the past can provide a special sense of security and style well-suited to the needs of living in today's world



1981

A charming early 19th-century stable in the heart of the romantic Garden District of New Orleans takes a new lease on life with sensitive remodeling and decorating

For many of us, New Orleans brings to mind visions of high-ceilinged Victorian rooms hung with damask and glittering chandeliers behind the lacy iron balconies of the French Quarter. But the less-well-known Garden District is quite a bit different, though no less typical and atmospheric. That section of town is smaller in scale, less cosmopolitan, and just slightly countrified. Thus when Clancy and Susan Dupépé bought an old house in the Garden District of New Orleans six years ago, their idea of how it should look took the unique flavor of the neighborhood into account. There was no question in their minds that the decorating should be traditional, in keeping with the character of the house, originally built as a stable circa 1830. The real trick was how to make their impressive collection of fine French furniture (which Mr. Dupépé, a real-estate developer, has been collecting for a number of years) look its best without seeming pompous or pretentious in the midst of beamed ceilings and plank floors. Working with Edwin Jackson, her partner in the decorating firm of Dupépé-Jackson, Inc., Mrs. Dupépé decided simplicity was best: fresh, informal fabrics (cottons and linens) and an almost monochromatic range of colors (off-white, beiges, and blues) that emphasize a subtly spectacular collection of art and antiques. The results: calm elegance that never speaks above a whisper.

Karen Radkai

Passion for the Past



... the French flavor of New Orleans ... forget it was a colony, and not Paris



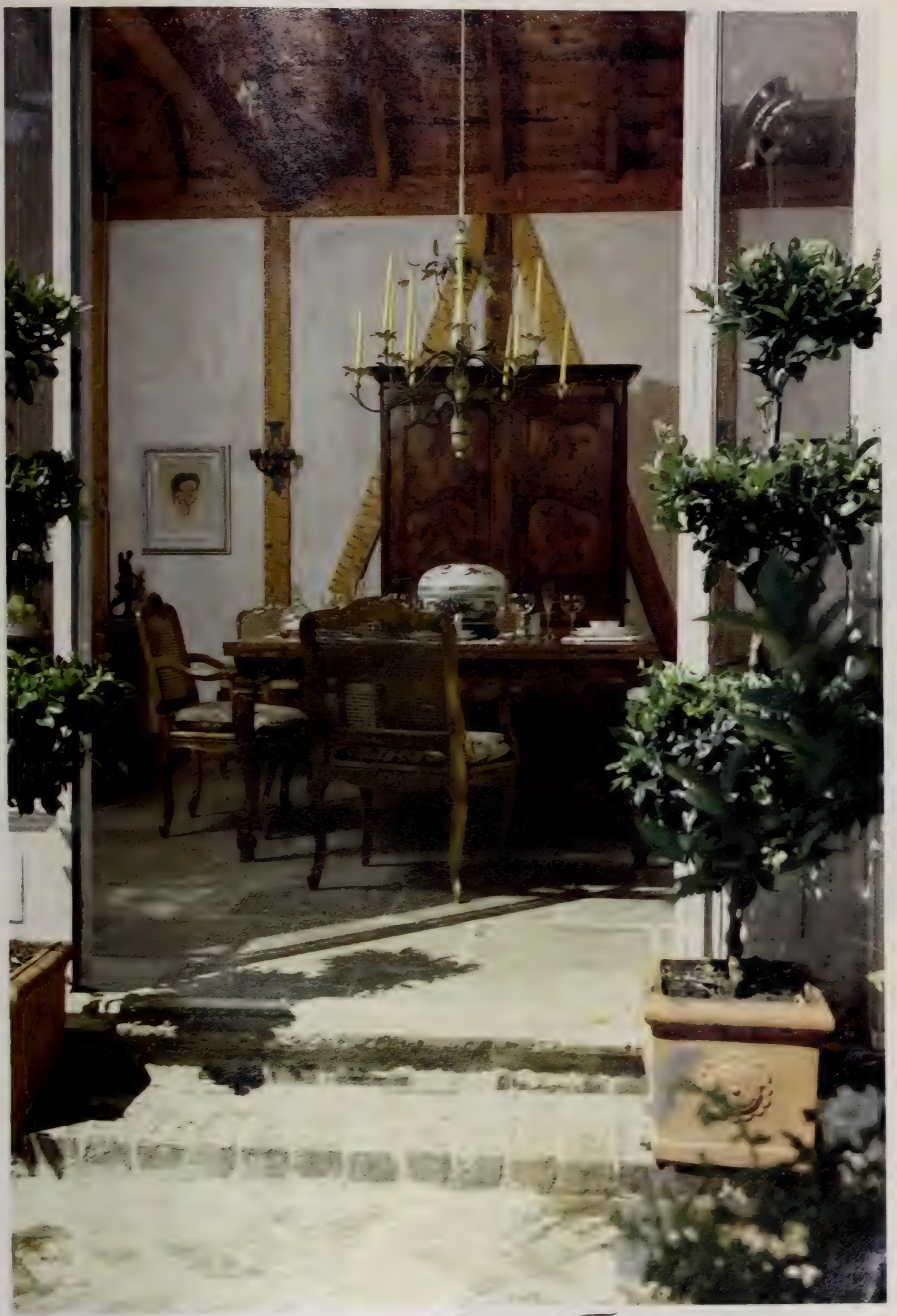
ountry formal" sums up the style of the Dupépé's living room, *above*, with its relaxed mixture of fine French furniture (Directoire settee, Régence chairs, black lacquered commode), given gentle contrast by white walls, pale durrie rugs on wide-plank wood flooring, and simple, unpretentious fabrics. Over the antique mantelpiece (salvaged from another old house in New Orleans) is a gouache by Fernand Léger. To right of fireplace is an oil by Impressionist Camille Pissarro.



Passion for the Past

The rooms of the L-shaped house are linked by the veranda that runs along the side of the courtyard, *below.* The kitchen, *above,* is generously high-ceilinged, and French doors make it a comfortable place to work, even in hot weather. The doors of the dining room, *opposite page,* give it the feeling of outdoors, but afford the protection of indoors.





Rooms with a south-of-France feeling

Karen Radka

PRETTY PRINTS COLOR THE BEDROOM FEMININE

Designers say that fully half the men whose wives desire a traditionally feminine style of bedroom decoration adore that decoration themselves. These three bedrooms do all the explaining.





Romance knows no season, follows no trend. Instead, it merely changes the guise it assumes....

"Every [illegible]ential invitation," says Anne Tarasoff, who recently designed the [illegible]. "The boudoir has always been a space to be [illegible], writing, or seduction. Today's [illegible]al elements are still here: an [illegible]egant, sensuous [illegible]ng, softly upholstered walls, and two [illegible]. The pattern used throughout is a [illegible] by Yves Gonnet; hand-painted floor [illegible] by [illegible] Hall and David [illegible] bedroom [illegible] Designers' Showcase '81.



A garden's refreshment translated into paint and fabric for 24-hour charm

Colors most certainly reflect the personalities that dwell within them. So this bedroom implies someone "young in spirit." Designer Mary Dial created this visual suggestion of a French garden for a woman who enjoys parties, the planning of them, and yet who also dreams of never leaving its comfort. "Giverny Cotton Print" by Brunschwig & Fils captures the elusive play of light and color that gives the room its feeling of repose. Even the walls have been hand-painted by Luis Molina to add to the sense of personal attention. Woven cotton satin blanket cover, bed-sheets, and pillowcases from Pratesi. Shopping Information, page 188.



THE BEDROOM FEMININE

Islands of comfort for writing, reading, chatting, sleeping float in a spaciousness that spells serenity

Hydrangea colors: The subtly muted, sunbleached blues, pinks, mauves, and violets make this bedroom/dressing room/ sitting room gay and light on the dreariest day. Interior designer Chuck Winslow chose well-washed cotton rag rugs, pretty expanses of white curtains, artless falls of and two clever painted-by-hand ues: a violet-on-white floor of nbed" squares and finger- rare up the



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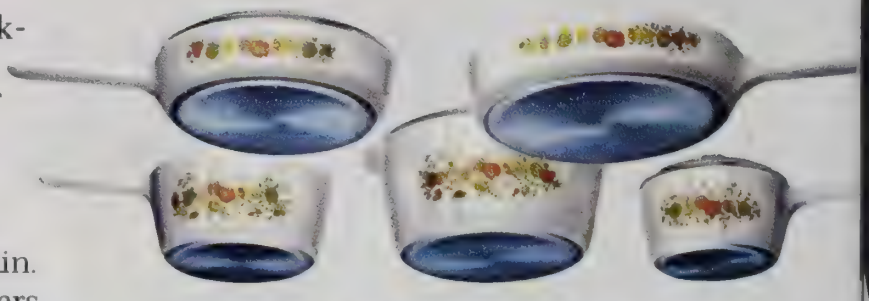
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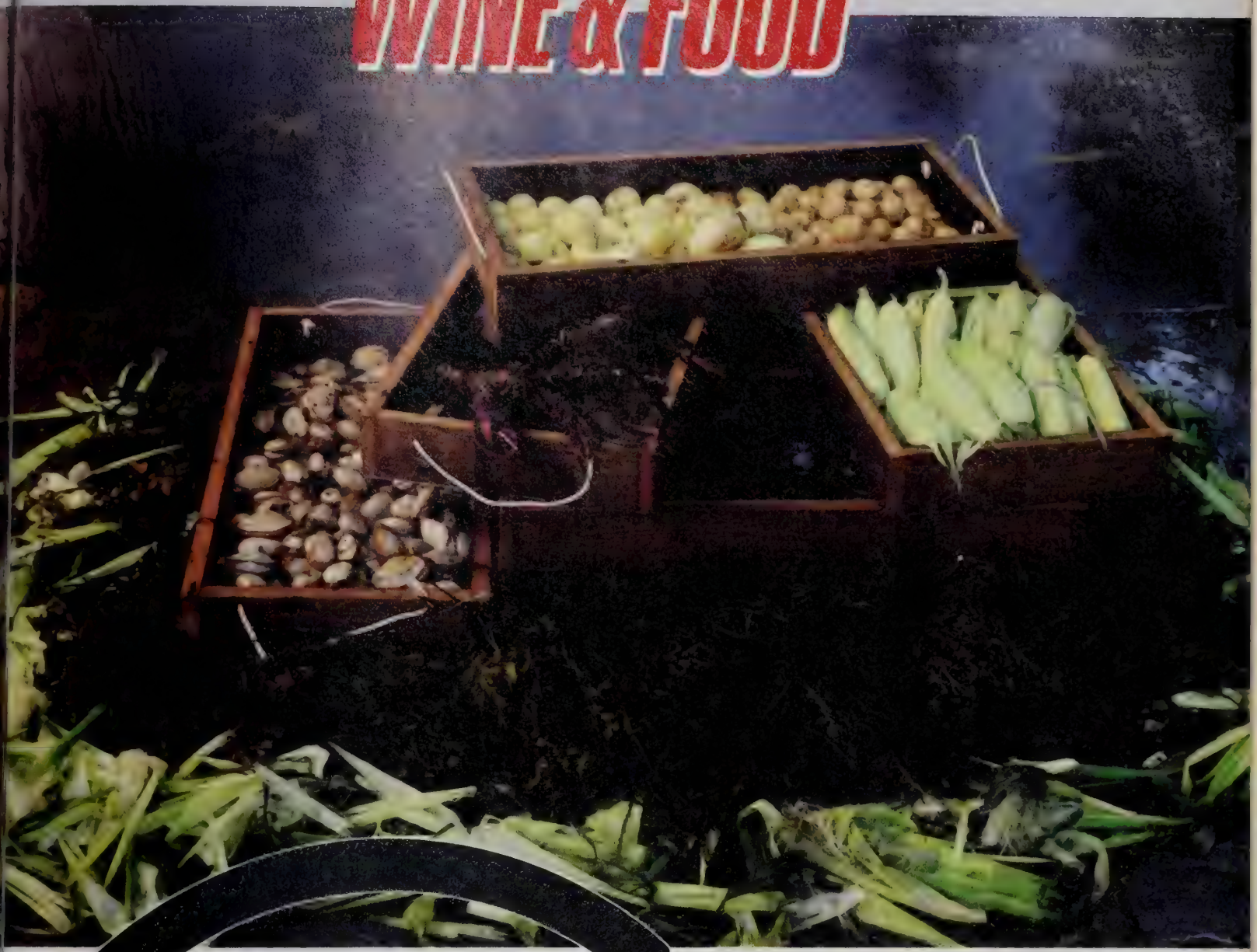
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Karen Radkai

COOKING UP PARTIES IN STYLE

A young Washington caterer and hostess designs two late-summer parties where everybody joins in the cooking—a traditional clambake and a Chinese-inspired dinner party

• *Mouth-watering seafood steams slowly over hot rocks,* above. *Boxes with wire-mesh bottoms are custom-made for clambakes by Washington carpenter Richard Greenwood.*

Plan a party where cooking is the center of attention! Let guests take part in the preparation of the meal—it's easy on the host or hostess and creates a warm, communal atmosphere. Caterer Nadine Kalachnikoff finds that it's one of her favorite ways to entertain: a Mongolian fire-pot dinner and a New England–style clambake both generate lots of interaction and conversation—and the food is easy and delicious!

Ms. Kalachnikoff, owner of Pasta, Inc., a Washington, D.C., take-out store and catering business, developed a love for good food and entertaining at an early age. She was born in Paris and traveled extensively with her Spanish mother and Russian father while growing up, at which time there were cooking competitions between her and her sisters. "I learned to cook by instinct and improvisation—using whatever ingredients were available. Once I even made a soufflé from bean and bacon soup—the only thing in the cupboard—and everyone loved it!"

As an accomplished caterer and hostess, Ms. Kalachnikoff knows that putting a party together not only means menu-planning and cooking (which she always does herself, whether it's her own party or for someone else), but creating a festive atmosphere as well. She uses tabletop accessories like stage props—a tablecloth of seaweed, flowers wired to baskets, Chinese fans used as trays, or a goldfish bowl as a centerpiece—to create a sense of drama and style.





Try a New England–style clambake for a terrific outdoor feast. Here, it's spread on briny-fresh seaweed rinsed of salt and sand—an ideal "tablecloth" to set the mood, especially if you're miles away from the shore! (Seaweed is available from your local fishmonger if you order in advance—usually free of charge.)

Mrs. Kalachnikoff shows how to reproduce an authentic clambake in your backyard. Digging a pit for cooking is optional—you can build the fire above ground, or in 55-gallon drum—it's large enough to serve up to 50 people!

Clambakes take time and energy, so let guests help scrub the seafood and build the fire if you wish. Once the food is on the hot rocks and blanketed with seaweed, ladle out mugfuls of clam chowder to temper appetites sharpened by the afternoon's activities.

Mrs. Kalachnikoff likes to serve two kinds of clams along with fresh lobsters, and suggests that there be plenty of butter served in clam shells for dipping. Have lots of absorbent napkins on hand or, better yet, have a garden hose handy—it's the best way to wash off every last drop and crumb!

For dessert, Mrs. Kalachnikoff suggests an assortment of fruit pies—let everyone bring his favorite! Apple, pear, blueberry, or blackberry are all good, seasonal choices. Finish with pots of fresh, strong coffee to wind up the evening under the sky. Recipes, page 184.

COOKING UP A BACKYARD CLAMBAKE

Garden tables get "cloths" of seaweed with centerpiece of ice-and-wine-filled baskets

• *The basics for a New England–style clambake: mussels, lobsters, and two kinds of clams, left, served casually on a bed of fresh seaweed. A pretty ice-filled basket serves as an easily accessible cooler.*

Karen Radkai

COOKING UP A MONGOLIAN FIRE-POT SUPPER

The pot makes the meal and provides the fun



It's easy to have a dinner party for eight when the guests do some of the cooking! For a Mongolian fire-pot dinner, prepare the meats, seafood, vegetables, sauces, and the appetizer spread in advance and refrigerate until an hour before serving. There are no last-minute tasks in the kitchen, so you can relax and enjoy the party.

The fire pot, *center,* is a cook-it-yourself stove heated by a charcoal fire at the base of the chimney in the middle. Set it on the table on bricks, fill it with chicken broth, and let it simmer throughout the meal. Use chopsticks to dip the food into the broth; cook it to the desired degree of doneness, then dip it into one of several sauces: sesame, plum sauce, or dill sauce.

As the meal progresses, the broth is enriched by the essences of the beef, chicken, shrimp, and vegetables. At the end of the meal, have each guest crack a fresh (or thousand-year) egg into the pot and swirl with chopsticks. The resulting soup is delicious for flavoring remaining rice, or to drink as an [illegible] meal beverage.

Serve Chinese beer or rice wine, and, for dessert, melon balls and lichee nuts in a glass of champagne. Hang "frosted grapes" (break in[illegible] into champagne, then [illegible] the side of each glass. [illegible]

• *Ingredients,* right, *are prepared ahead and arranged on platters before guests arrive. Hors d' oeuvre on a fan dar right, are served with shrimp toasts and*





Serving up efficiency with style

A well-organized kitchen is a good cook's support system. Here's how one woman and her architect remodeled a kitchen from scratch

No cook is truly at home in a kitchen without an efficient floor plan and convenient storage—and perhaps a dash of architectural magic (such as a skylight over the shoulder). This remodeled kitchen in a Victorian town house earned its stars thanks to the inspired collaboration of the owners, Martin and Maria Quinn, and architect Peter Rooke-Ley.

By slicing the same space a different way, Mrs. Quinn and Mr. Rooke-Ley created a superbly step-saving layout. In the original room arrangement, you had to walk through the kitchen to get to the dining room, through the dining room to get to a poorly ventilated, cramped sunporch. The kitchen sink and appliances were isolated from the work counter. The stove was unfortunately situated at the end of a counter by the dining-room door—short-changed on counterspace and a "pan-handle" hazard.

To open up the space and to give access to *both* the kitchen and dining room from the living room, Mr. Rooke-Ley replaced the wall dividing the kitchen and dining room that ran the width of the house with one that runs lengthwise, adding a central pass-through window. The sun-porch was removed, too, and put in its place was a new restaurant-style stove—skylit and framed with counterspace (so two people can cook side-by-side). A breakfast counter was added in the corner, between the door to the living room and the door to the barbecue deck.

Many of Mrs. Quinn's decorative and culinary "roots" converge in this kitchen—in the cool expanses of marble that has been used for all the counters, in the stove backsplash of hand-painted ceramic tiles, in polyurethaned oak floors, and in her delicious cooking. Mrs. Quinn—an interior designer—spent her summers as a child in Italy, where her parents produced, as the family still does today, chianti classico wine and extra-virgin olive oil under the family name Olivieri.



Perfectly presented food—
poached pear with mint—feeds all the senses.

Is the marble hard to maintain? "Not at all," says Mrs. Quinn. "We happen to love the patina it gains with age. Accidental stains seem to fade out gradually, and even occasional chips add to the character. All I ever do to the marble is wipe it down with a soapy cloth." Spoon rests keep counter and floor stains to a minimum.

A custom-built work table on casters brings extra counterspace wherever the cook-of-the-hour needs it. The shelf below stores extra cutting boards, baking and cooling racks, baskets of onions, garlic, and potatoes. Gray ceiling moldings and oak cabinets, stained gray and sealed with polyurethane, point to Mrs. Quinn's love of "pretty, neutral colors." The window over the sink overlooks a small garden of honeysuckle, fuchsias, camellias, and Lombardy poplars ("one of the reasons we bought the house"). Planters full of herbs brighten the steps on the way down.

Everyone in the family cooks. Mrs. Quinn makes her own pasta when time allows. When it doesn't, she finds De Cecco durum-wheat pasta a good, high-protein substitute. Martin Quinn deftly cooks a quarter of the family's home-cooked meals, and 12-year-old Alexandra is mastering all manner of breakfasts and brunches. The Quinns' Burmese cat Ebenezer loves to beg for tidbits of cracked crab (*sans* claws) and the sinews cut from veal scallops.

The Quinns' entertaining forté? Sit-down dinners for six to 12 persons. There are no hors d'oeuvre to blunt the appetite beforehand. First, pasta, a risotto, or gnocchi. Meat or fish follows, often barbecued outdoors in summer. Then a salad. And finally a homemade fruit dish or almond-cream-filled pithivier, and espresso. A feast for the eye marches down the center of the table: a quartet of small, low bouquets arranged by Mrs. Quinn. For kitchen details, see Building Facts. ■

Lunch is about to be served.
Maria Olivieri Quinn's restaurant-style [illegible]. The skylight maximizes natural light, on a clear night gives a view of stars.

Russell MacMasters

By Margaret Morse. Editor: Barbara Portsch



A pass-through window *to the dining room simplifies setting and clearing the table. Conveniently close by: overhead cabinets for china and glassware, the undercounter dishwasher, with the sink at right angles to the left, the refrigerator to the right.*



Breakfast corner *also serves as a carrel for cookbook and [illegible] Alexandra's evening homework.*



Fitted drawer *helps keep herbs and spices [illegible] and the detrimental effects of light.*



Pantry cabinet *with shelves (three fixed, two roll-outs) sits in the corner, to the right of the spice drawer.*



Knife drawer *is lined with cut-to-fit rubber stair treading: Grooves catch crumbs, it lifts out for washing!*



White china heightens the colors of food. Here, quail, artichoke wedges in tomato sauce, field salad.



Dessert buffet on the dining room's black marble counter: Poached pears, glazed oranges, macaroons.

Artichoke wedges in tomato sauce

6 medium-size artichokes
1½ lemons
4 tablespoons roughly chopped onions
3 tablespoons olive oil
1 clove minced garlic
1 28-ounce can peeled Italian plum tomatoes

Remove the tough outer leaves at the base of the artichoke. Cut about 1 inch off the top, and all but 1 inch of the stem. Cut off the remaining leaves so that the artichokes are about 1½ inches long. Rub the cut parts of the artichokes with ½ lemon. Slice each artichoke into 8 equal wedges and trim out the choke. Drop into a bowl containing 4 cups water and the juice of the remaining lemon.

Sauté the onions in the olive oil in a large pot over low heat until onion is translucent. Add garlic and sauté 30 seconds longer. Add the tomatoes and simmer 3–4 minutes. Drain artichokes and add them to the tomato mixture. Mix well and add salt and pepper to taste.

Simmer partially covered 45 minutes, stirring occasionally. Check after about 30 minutes and add water if mixture is too thick. Remove cover and boil rapidly if mixture is too thin. Pour onto a warm platter. Serves 4.

Pan-roasted quail

8 quail
Salt, freshly ground pepper
24 fresh or dried sage leaves
24 thin slices pancetta
4 tablespoons olive oil
2 tablespoons butter
⅔ cup dry white wine

Rinse quail in cold water and pat dry inside and out. Sprinkle salt and pepper into the cavities and stuff each with 3 leaves sage and 3 slices pancetta.

Brown the birds in the oil and butter over high heat in a large flameproof casserole or skillet. Add the wine and let it boil at high heat about 45 seconds. Cover, reduce heat, and simmer 1 hour, turning birds every 10–15 minutes.

Remove birds to a platter. Pour off all but 2–3 tablespoons fat from the casserole and add ¼ cup water. Deglaze the pan over high heat, scraping up any brown bits from the sides and bottom of the pan with a wooden spoon. Pour the sauce over the quail. Serves 4.

Salad dressing

Salt, freshly ground pepper
8 tablespoons olive oil
3 tablespoons red wine vinegar
½ teaspoon Balsamic vinegar

Sprinkle salt and pepper to taste over the salad. Pour over the olive oil, and toss gently. Add the vinegars, and toss to mix. Serve immediately. Makes about ½ cup dressing.

Glazed poached pears

[illegible]
1 stick cinnamon
1 cup plus 2 tablespoons sugar
6 ounces red currant jelly

Peel the pears leaving the stems intact. Put pears into a bowl. Add the juice of 1 lemon and water to cover.

Put the wine, cinnamon, 1 cup sugar, and the remaining lemon juice into a saucepan just large enough to hold the pears in 1 layer. Bring to a boil, and add the pears. Reduce heat and simmer partially covered 15–45 minutes or until pears are just tender (timing will depend on the ripeness of the pears).

Remove pears with a slotted spoon and drain on a wire rack until cool. Place in a serving dish.

Reduce the poaching liquid until it is syrupy and thick enough to coat the back of a spoon. Put ¼ cup of the syrup into a separate saucepan with the jelly and the remaining sugar. (Reserve the remaining syrup for another use such as a topping for ice cream or dessert crêpes.) Bring to a boil and cook until it reaches 228° on a candy thermometer. Immediately pour the mixture over the pears. Serves 4.

Whole oranges with glazed orange zest

4 large navel oranges
2 cups sugar

Remove the zest of each orange with a vegetable peeler or knife. Cut zest into long strips about ⅛ inch wide. Put into a pot and add water to cover. Simmer 10–12 minutes, or until just tender. Drain, refresh under cold water, and let dry on paper towels.

Peel off the white part of the oranges in a serving dish and set aside.

Put the sugar in a saucepan with ⅔ cup water and boil until it reaches 244° on a candy thermometer. Put 4 tablespoons of the syrup into a bowl and add the orange zest. Mix well, drain on a rack, and set aside. Pour the remaining syrup over oranges and top with the glazed zest. Serves 4.

Rosemary Manell's almond macaroons

8 ounces almond paste
1 cup sugar
¼ teaspoon pure almond extract
Pinch salt
¼–⅜ cup egg whites (2–3 whites)

Line 2 baking sheets with brown paper (the shopping-bag kind) but do not grease the sheets or the paper.

Cut almond paste into ½-inch pieces. Put into food processor and cut up finely with 2-second on/off motions. (Or, pound until smooth with a mortar and pestle.) When almond paste resembles coarse brown sugar, add the granulated sugar and process again with on/off motions, scraping down the sides of the processor several times with a spatula. Add the almond extract, salt, and ¼ cup egg whites. Process until no lumps of almond paste remain. The mixture should not be stiff, but hold in a mass on a spatula. (If too stiff, add a little more egg white and process again.)

Continued on page 186

By Penelope Wisner

It's all in the grapes—or is it?

The drama of the 1980 harvest in Napa Valley illuminates the agricultural expertise—techniques age-old and space-age needed to produce fine wines



On Monday the temperature rose to 105 degrees and the grapes began to sweat. The summer had been long and cool. Grape growers and winemakers had wondered if their grapes would ever get ripe. Harvest was delayed by three weeks waiting for the heat. It arrived on September 25: The thermometer read in the 80s and 90s. Crews began to pick, and everyone thought it would be another "vintage of the century." On Tuesday, September 30, the temperature stayed at 105. And at night, when the air usually cools down at this time of year into the 40s as the fog rolls in, it stayed in the 70s. Perfect for dinner outdoors; not cool enough to slow the ripening of the grapes. Grapes ripen naturally only about half a degree in Brix per day (weight of sugar to volume of liquid); anything more is dehydration. Sugars were zooming up the scale sometimes at the rate of 2 degrees Brix a day. Each degree of sugar translates to about .55 degrees alcohol in the finished wine. If grapes were not picked before they reached 25–26 degrees Brix, they would make some very alcoholic wines.

Wednesday and the heat climbed to 110; Thursday was no better. Winemakers became hysterical as the pace increased: Picking began at first light; mechanical harvesters worked all night. Wineries stayed lit until dawn, crushing newly arrived grapes. Receiving and fermenting tanks filled up and the grapes hung on the vines and ripened some more waiting for empty tanks. Vineyard managers, exhausted from a season-long battle with powdery mildew, watched winemakers try to save a beautiful and unusual crop of high-sugar, high-acid, low-pH grapes. "Low pH and high acid" according to Louis Martini, "tends to protect the wine from spoilage organisms. It makes a [illegible] fermentation, slows it down a bit. The colors and flavors are sharper, more [illegible]." Refrig-

eration equipment broke down. No one shaved. Everyone lost weight. Clothes sat in piles by front doors—wet and purple, sticky with grape sugar.

And then it rained on Saturday, October 11, and again on the 12th and 13th, slowing the picking. Winemakers caught up on some pressing, and cleared a tank or two for the last of the crop still in the fields. By October 15 only about 10 percent of the crop was left to come in. It had been a very fast harvest.

Can you taste the weather in a wine? If not, what does a vintage date on the bottle mean? Wine is made in the vineyard as well as the winery. While the nature of the 1980 vintage was being decided in Napa Valley, it seemed a good time to discover the truth behind an often-heard statement—it takes good-quality grapes to make good wine—which a winemaker had also expressed to me in terms of percentages: "To make good wine requires 75 percent good grapes, 15 percent winemaking skills, and 10 percent luck."

> A grapevine is a solar-powered sugar production plant. As a grape grower you do things that will encourage the vine to run efficiently. For example, before we trained vines on trellises, many leaves shaded each other and the vine worked at only about 60-percent efficiency. More leaves are exposed to the sun on trellises—more surface area making more carbohydrates for more growth, riper grapes—a more efficient plant."
>
> —*Justin Meyer Franciscan Vineyards*

Rollin Wilkinson, Chief Viticulturalist for The Christian Brothers Winery, gave me a cram course in viticulture, the science of grape-growing. Christian Brothers has tended wines in Napa Valley for almost 50 years and has vineyards in all three of its climatic zones. Mr. Wilkinson has worked for Christian Brothers since 1958 and gives the same lecture at The Napa Valley Wine Library seminars and at The Napa Valley Wine Symposium at The Silverado Country Club. To his basic explanation winemakers from other vineyards in the Valley added comments on specific applications.

Climate, in particular *temperature,* is the single most important factor in determining the quality and balance of sugar, acid, tannin, pigment, flavors, and aromas in the grape berries. Grapevines become active at a base temperature of 50 degrees; anything warmer moves them along faster toward maturity. In cool wine regions grape characteristics are enhanced and intensified. The physiology of the vine is such that the components of the grape start deteriorating in hot climates, and fade out with excess heat. Napa County does get hot, but the climate is considered cool, and heat waves generally last only three or four days. But geographical particularities cause variations in climate called microclimates. For example, hillside vineyards tend to be 5–6 degrees cooler than the valley floor during the day and the same amount warmer at night as the cold air slides down and settles in the valley, which means hillsides are rarely, if ever, endangered by frost. Their moderate temperatures allow grapes to ripen at a more uniform pace than on the valley floor, where it can get quite cool and almost halt maturation at times.

To take advantage of microclimates and to address the problem of too much sun exposure, Walter Schug of Joseph Phelps Vineyard explains: "We have a Gewürztraminer vineyard which faces due north and it is the first we harvested this year. Facing east we have Sauvignon Blanc, and as the hill rolls around to the southeast, we have Chardonnay. Facing due south we planned Syrah, and west into the setting sun, Pinot Noir. The westward orientation takes advantage of the long evenings we have in California. It is not as hot and yet the vine can still generate carbohydrates."

The second most important factor is soil. Its characteristics will help determine what varieties to plant and how to care for vines in terms of irrigation, pruning etc. An ideal vineyard soil is a deep soil with a loamy texture and some gravel for good drainage. The nutrient content of the soil tells how well a vine will grow in that location. Vines do not all have the same inherent vigor in their genetics: Johannisberg Riesling is a weak grower while Sauvignon Blanc and Cabernet Sauvignon are almost excessively vigorous. It is often a good policy to put weak growers on the richest soils and vice versa. The soil is like a reservoir—if it's deep, holds moisture well, and there has been lots of winter rain, the reservoir is full. If the soil is shallow, irrigation

Continued on page 182

Joan Hall

THE LOWEST TAR EVER.



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continued from page 180

may be needed.

The ultimate determination of grape quality is properly matching climate and soil to the plant's genetic characteristics. Only in the last few years has a dependable certification program developed for vines. Now nurseries can supply a plant of known genetic profile (clone) and specify it to be virus-free. "We have set aside a plot of vineyard which we know from experience grows good Cabernet," says Tom Selfridge of Beaulieu Vineyard. "In it we will plant Cabernet clones from U.C. Davis and from other vines in the valley. We'll have enough vines of each to make wine and do in-depth analyses and comparisons of their qualities. It will take 10 years and more before we really know just how important the clone is. It may turn out that soil and climate override the clone almost entirely."

Varietal wines are so-called because they have distinctive characteristics that develop in the grape, which carry into the wine's aroma and taste. For example: *Cabernet* buds late after danger of spring frost, and ripens late, so should be planted in warmer regions where it can be sure to get enough heat before cool weather sets in. *Pinot Noir* lacks a color pigment in its skin. If not picked quickly enough, the grapes raisin very fast. *Napa Gamay* (the Beaujolais grape) has trouble ripening well unless on the right soil. *Chardonnay* is the most susceptible to powdery mildew. It buds early, is frost sensitive. *Sauvignon Blanc* accumulates sugar fast so different styles can easily be made from it. It is thin-skinned, does not stand much wet weather, is susceptible to botrytis. *Chenin Blanc* retains acid at high sugar levels. If picked at low sugars it can be used for champagne: its varietal character is moderate and gives a neutral crispness and acidity.

> The quality of wine depends on the delicate balance between climate and soil that modifies the grape's genetics

Once the decisions of matching climate, soil, and grape variety are made, then come the specific problems related to growing the plant. Insects that live in the soil are the first order of business. Phylloxera is the most infamous, having decimated vineyards around the world. As the root aphid, phylloxera eats the roots of the vine, gradually killing it; in its winged state it can fly to uninfected areas to lay eggs, spreading the disease. Perhaps because of the hot, dry summers, the phylloxera does not develop into a winged state in California, allowing some vineyardists the gamble of planting vines on their own roots. The best way to fight phylloxera is to graft the varietal grapevine onto a root stock which is resistant to the pest, but will not affect the flavor of the grape. Another is to fumigate the soil at the time the vineyard is being established to kill all the soil-borne diseases so common in monoculture fields. But not every bug can be killed and pests will gradually build up again. A vineyard may last only 20 years before it has to be pulled out and the process repeated."

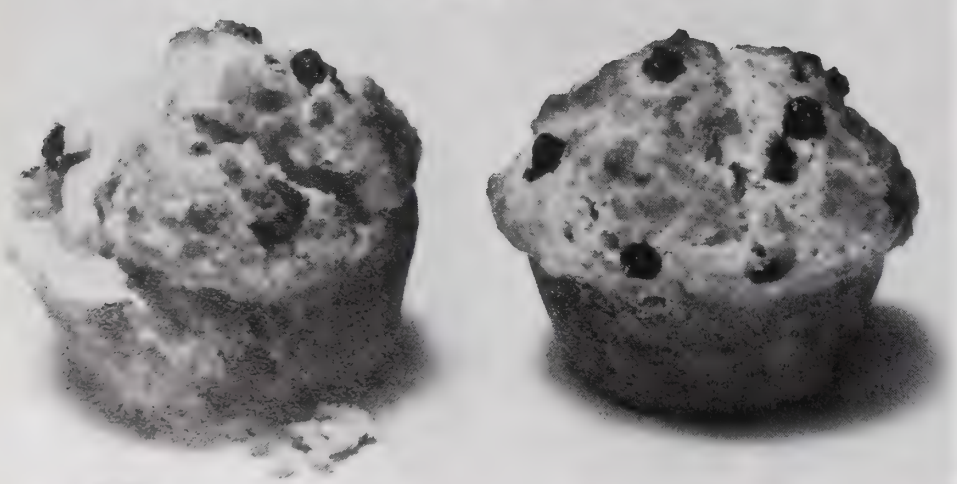
Bob Logan, viticulturist at the Robert Mondavi Winery, explains a third method: "In one of our vineyards, we're fighting for production against Pierce's disease. An insect called a leaf hopper picks up the bacterium from a weed (only isolated two years ago) that grows by the river's edge. We could control the disease by killing the weeds, but that would be a short-term answer and might lead to something worse. To solve the problem while I was a professor at U.C. Davis, I developed a clone resistant to the disease. I began with a resistant vine from the southeastern United States and isolated the specific genetic information in the cell, which it made immune. I had to incorporate that genetic information in a stable way in the cells of Pinot Noir and then to generate an entire vine from that cell structure. Some day this vineyard will be planted entirely in resistant Chardonnay and Pinot Noir clones!"

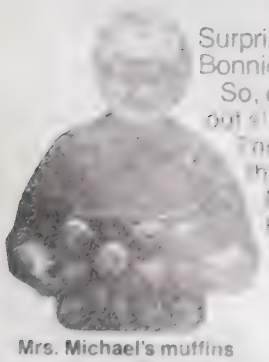
Once the plant begins to grow, it must be protected from frost. As little as a half hour at 31 degrees will cause damage. Tall wind towers sprout in the middle of vineyards to stir the air when it gets cold, and some vineyards are outlined with diesel-oil-burning orchard heaters that are lit as the temperature drops to below freezing. The most sophisticated frost protection systems uses overhead sprinklers to keep the vines encased in ice just at 32 degrees.

The decision to make in the second year of vineyard development is how to train the vine. The growing habits of the plant, whether the fruit needs to be shaded from sun or protected from wind, whether the vineyard will be hand-picked or mechanically harvested, are factors to be considered. Roy Raymond, vineyard manager, Raymond Vineyards explains, "*Cabernet Sauvignon* is resistant to rot—the bunches are loose and the berries' skins are thick. We like the bunches to grow close to the older wood and close to the bottom wire on the bilateral trellis. The quality is better when the bunches grow closer to the ground. This system makes it possible to mechanically harvest if we want to—and in a heatwave you may need to get the grapes off the vines quickly."

Continued on page 184

Which muffin took first prize at the Illinois State Fair?





Mrs. Michael's muffins pop out perfect with Baker's Secret bakeware

Surprise. Both blueberry muffins were made from Mrs. Bonnie Michael's prize winning recipe—*but in different pans.* So, only the muffin at the right popped out perfect. Without sticking or tearing.

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After three years of growth, there will be some crop; but not until the vineyard is six to seven years old will it produce a full crop. There is a continual need for balance between fruit quality and size of crop. Vines in a natural state are an alternate-bearing crop. By pruning, growth is stimulated anew every year. And pruning is the best tool for adjusting crop yield. If the vine matures too many grapes (overcropping), the varietal intensity will be diluted. A limited crop means the vine pushes all its efforts into fewer grapes and concentrates their characteristics. Pruning is usually done in late winter.

Once the vineyard is established, vineyard practices become more or less routine. The soil is monitored for mineral deficiencies, especially nitrogen and potassium. Vineyards are sprayed with sulphur about every 10 days to 2 weeks, as long as the vines are susceptible to powdery mildew, which loves mild, dry weather. Well before the harvest sulphuring is stopped. Insects feast on vine leaves, but vineyardists avoid pesticides and use a system called "integrated pest management": experts in the fields take "body counts." Only when the number of insects found on the vines gets so high that severe damage to the crop could result are pesticides applied. Otherwise, natural predators are relied on as well as the fact that healthy plants withstand attack and stress—from insects, drought, heat, whatever—best.

And finally, back to harvest! How to handle the grapes to get them to the winery in the best condition? When to pick? The Christian Brothers send men to check sugar readings in the ripening grapes for several weeks before the projected harvest time. The readings are transferred to charts for each vineyard from which picking schedules can be projected.

At Inglenook, according to Tom Ferrell, "The winemaker decides when the grapes are picked with the vineyard manager. Then he decides how the grapes will be vinified to match the maturity of the grape. If the grape is very low in sugar and from a very cool year, the winemaker can say: 'That's the best I can do, so I'll make a light, fruity sort of wine.' And similarly, if the year is very, very warm, he may decide to pick earlier and try to prevent some of the problems that would occur with overripe grapes."

Sergio Traverso of Sterling Vineyards points out: "The specific picking strategy can change on a day-to-day basis due to weather. We may want part of a varietal with low sugars and high acid in anticipation of a heatwave, which will provide considerable sugar in the rest of the crop. Then we can blend those two batches after fermentation and tasting." ■



PARTIES IN STYLE

continued from page 175

■ MONGOLIAN FIRE POT

Note: Yam threads, Chinese cabbage, plum sauce, Chinese long beans, and thousand-year eggs are available in Oriental markets.

8 whole chicken breasts, skinned, boned, and cut into 1½-inch chunks
8–10 cups chicken stock, preferably salt-free
1 tablespoon lemon juice
½ cup white wine
3 pounds fresh shrimp
5 pounds kobi or sirloin beef, sliced paper-thin (it slices easily when partially frozen)
2 1-pound cans yam threads
2 bunches scallions, trimmed and cut into strips
3 red peppers, cut into strips
1 pound bean sprouts
1 pound snow peas, trimmed
12 ounces fresh spinach, washed and stems removed
½ large Chinese cabbage, roughly chopped
1 bunch Chinese long string beans, cut into thirds and steamed until tender-crisp
4–6 cups cooked rice, preferably salt-free
Black sesame seeds
Dipping sauces (see recipes)
8 fresh eggs (or, thousand-year eggs)

Poach the chicken in ½ cup of the stock, lemon juice, wine, and ½ cup water in a skillet over medium-low heat. Simmer gently until the meat is white and the juices run clear when pierced with a fork. Let cool in the poaching liquid and set aside.

Put the shrimp in an oven-proof dish and add water to cover. Cover, and poach in a preheated 350° oven 5–10 minutes or until shrimp are pink. Cool, and peel. Devein if necessary and set aside.

Twenty minutes before serving, place unfired charcoal in the chimney of the fire pot. Place on a fire-proof surface and pour the remaining stock into the ring surrounding the chimney. Ignite the charcoal and let it get very hot so the stock will simmer gently. (Or pour the broth into a fondue pot or electric skillet.)

When ready to serve, place the fire pot on bricks or other fireproof surface in the center of the table. Arrange the chicken, shrimp, beef, and the vegetables on platters around the pot. Serve the rice and the sauces in individual bowls. Sprinkle the chicken and rice with black sesame seeds.

Use chopsticks to dip the prepared food into the simmering stock. Let it cook to the desired degree of doneness, then dip it into one of the sauces.

At the end of the meal, each person cracks an egg into the simmering stock. Swirl with chopsticks to mix, then ladle out into individual soup bowls. Serves 8.

■ CLAM CHOWDER

1½ bushels well-scrubbed quahog clams
2 tablespoons vegetable oil
2 pounds salt pork, diced
4½ pounds new potatoes, diced into large chunks
1½ pints light cream

Open the clams over a bowl to catch and reserve the juices. Dice the clams and set aside.

(Continued on page 186)

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7 New Pouch Side Dishes. From Stouffer's.®

Foods Corporation

PARTIES IN STYLE

continued from page 184

Put the vegetable oil into a large skillet over medium-high heat. Add the salt pork and fry to a medium-brown. Remove ¼ of the salt pork from the skillet and let drain on paper towels. Fry the remaining salt pork to a crispy dark brown. Drain on paper towels and reserve for garnish.

Drain off the oil from the skillet and return the medium-brown salt pork to the skillet. Add the clams and their juices, the potatoes, and 7½ cups water. Cover and simmer 15–25 minutes or until the potatoes are tender. Add the cream and heat through, but do not boil. Garnish with remaining salt pork. Serves 12. Note: The chowder can be made ahead and refrigerated. Reheat when ready to serve, but do not boil.

■ CLAMBAKE

25 pounds fresh seaweed (available from your fishmonger, usually free of charge; or, substitute wet cornhusks)
1 bushel chowder clams, scrubbed
1 bushel steamer clams, scrubbed
½ bushel mussels, scrubbed
24 live lobsters
3 dozen ears white or yellow corn, silks removed, husks intact
24–36 small baking potatoes, scrubbed
2–3 dozen large onions
3 pounds melted butter
3 pounds room temperature butter

Build the fire in a deep pit, on top of the ground, or in a 55-gallon drum. Place kindling wood and newspapers at the base, and lay 2 sticks several feet apart parallel to each other on top. Lay more sticks on top of the 2 base sticks, leaving spaces in between to form a grill. Place a layer of large flat rocks (use only those from below the frost line—moisture in the rocks will cause them to explode when heated) close to each other on top of the sticks. Build two more layers each of sticks and rocks.

Light the kindling at the bottom and let it burn 1½–2 hours or until the rocks are very hot.

Rake out the fire and remove all the burning embers. (At this point, you can load the rocks into a wheelbarrow and move them to another site for cooking; but work quickly so that rocks will not cool off.)

Lay a 6-inch layer of seaweed on top of the rocks to create steam. Place the seafood on the seaweed, then add the vegetables. Top with a large onion and cover the entire pit with 2 layers of wet heavy-duty canvas. Cook about 1½ hours or until the onion on the very top is soft (feel it periodically through the canvas). Serve with butter. Serves 24.

■ MUSHROOM-RICOTTA SPREAD

¼ cup unsalted butter
18 medium-sized mushrooms, wiped clean
2 tablespoons chopped fresh tarragon (or 2 teaspoons dried)
Salt, freshly ground pepper to taste
Pinch cayenne (or dash of Tabasco)
Approximately ⅓ cup ricotta cheese

Melt the butter in a medium-sized skillet over medium heat. Add the mushrooms, tarragon, salt, pepper, and cayenne. Stir to mix, cover, and remove from heat. Cool to room temperature.

Remove the mushrooms from the skillet and chop finely (if using a food processor, be careful not to purée). Put into a bowl and add just enough ricotta cheese to make a spreading consistency. Serve with crackers. Makes about 1 cup.

■ DILL SAUCE

Juice of ½ lemon
½ cup finely chopped, firmly packed fresh dill
½ cup firmly packed, blanched, drained spinach
⅓ cup mayonnaise (preferably homemade)
⅓ cup crème fraîche or sour cream

Whisk all ingredients together in a bowl until thoroughly mixed. Makes about 1 cup.

■ SESAME SAUCE #1

1 cup dark sesame oil
¼ cup dark soy sauce
Dash cayenne
Sesame seeds

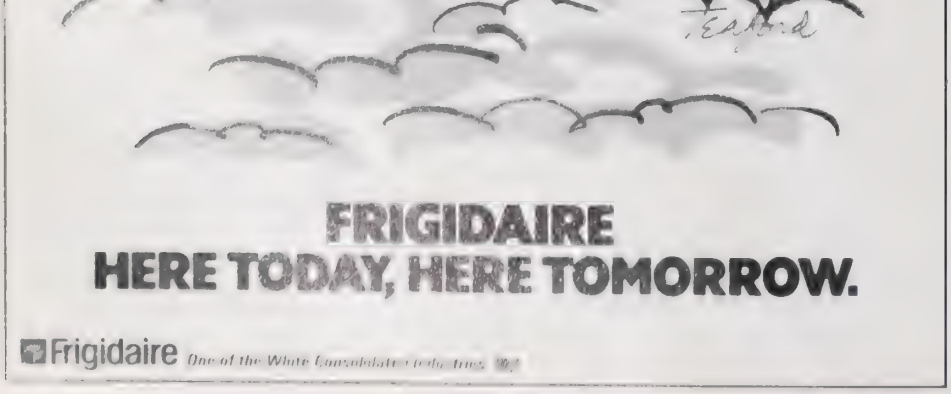
Whisk the oil, soy sauce, and cayenne together in a bowl until thoroughly mixed. Sprinkle with sesame seeds when ready to serve. Makes about 1¼ cups.

■ SESAME SAUCE #2

1 cup dark sesame oil
⅛ cup dark soy sauce
1 tablespoon mashed fresh ginger

Whisk all ingredients together in bowl until thoroughly mixed. Makes about 1 cup. ■

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EFFICIENCY WITH STYLE

continued from page 179

This is the consistency for macaroons that are crunchy on the outside and chewy inside; add more egg white by half teaspoons for a softer, chewier macaroon. After 1 or 2 batches you will arrive at the consistency you prefer.

Remove the mixture to a bowl and beat well with a wooden spoon until completely smooth and well blended. Drop the mixture from a spoon or use a pastry bag to form the macaroons. For small macaroons, form ¾-inch blobs on the brown paper, spacing them 1½ inches apart (they spread as they bake). For larger macaroons, make the blobs 1½ inches across. Smooth tops of blobs with back of a spoon dipped in cold water.

Bake in a preheated 325° oven on lower and upper-middle racks 25–30 minutes or until tops are lightly browned and crusty. Remove baking sheets from oven and cool on racks until cold. Turn paper with macaroons attached upside down and dampen the back of the paper with a wet cloth or a brush; when macaroons loosen easily, peel away the paper. If they do not come off easily the first time, dampen paper again and wait a few minutes more. Dry macaroons on a rack about 30 minutes. Makes 2 dozen 2-inch macaroons.

Note: Store in an airtight container, or wrap airtight and freeze.

Rosemary Manell's Almond Macaroons from *Julia Child & More Company*, copyright © 1979 by Julia Child. Reprinted by permission Alfred A. Knopf, Inc.

SALAD TIPS 'N BITS

No. 2 CHOPPING VS. TEARING.





Should you or shouldn't you?

Most people are told, "tear, don't chop, the lettuce," without ever knowing why. (Those who are left to make their own decision usually choose to chop. It's easier.)

You should. And you shouldn't.

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☐ the pastel rainbow

pp. 110–111

Lacquer Trays: The pair forms a box. 19th c. **Box:** Lacquer with gold motifs. 18th-c. Japanese. **Mother-of-pearl bowl:** 17th c. At Didier Aaron, L.A. CA 90069. **Lalique vase with leaves:** At Tiberio, L.A. CA 90048.

pp. 114–115

Gooseneck lamp with clip-on device: 14″ long. In light blue with black stem and clip. About $20. **Gooseneck table lamp:** 17″ high. In fuchsia and tan with black stem and base. About $25. Both available in many other colors. **Table lamp with chrome stem:** 13″ high (adjustable). In lilac and light green. About $25. (Also available in other colors.) All the above from Basic Concepts Ltd., Patterson NJ 07514. **Sofa:** 93″ x 35″ x 32″. Arm height 29″. Covered in "Hyacinth" grade-7 hand-painted fabric. With shirred skirt style. About $1170. By Weiman, Christiansburg VA 24073. **"Poof" ottoman:** 25″ x 19½″. Of nylon and wool. In blue, rose, gray, green. About $319. **"Plaza Collection" armless modular unit with channel-quilted pad:** 29″ x 36″ x 29″. In beige/gray fabric wool blend. Price varies with type of fabric. By Bernhardt/Flair, Lenoir NC 28645. **Vienna chair:** 24″ x 24½″ x 32¼″. In lilac "linen-type" fabric, gun-metal frame. Available in Beylerian fabrics or customer's own material. About $300. **Bartoli chair:** 17⅜″ x 19″ x 28¼″. Of plastic. Comes in "periwinkle," "gray," "jade green," "rose quartz." About $40. **Stack baskets:** Of plastic. In "jade green," "periwinkle," "rose quartz," "gray." About $5 ea. The above by Beylerian, NYC 10010. **Love seat:** 53″ x 29″ x 33″. Pale finish frame made from Palmyra vine. By Karl Rausch. Shown with natural canvas upholstery, also available with customer's own material. Prices will vary. **Armchair:** 22½″ x 27⅜″ x 39″. In coral silk. With wooden legs. By Bert England. About $555 (frame only). Both the above by Baker Furniture, Grand Rapids MI 49505. **Armless chair:** 31″ x 38″ x 32″. From Normandie Moderne Collection, by Milo Baughman. Shown in "peach cloud" silk jacquard. About $570 as shown. **Matching ottoman:** 29″ x 28″ x 15″. About $360 as shown. **Armchair:** 42″ x 36″ x 34″. From Normandie Moderne Collection by Milo Baughman. In "mint green" cotton velvet. About $800 as shown. By Thayer Coggin, High Point NC 27262.

p. 116

Brighton arm chair: Of bamboo, c. 1810.

p. 117

Moghul alabaster plate: 22″ diam. 18th–19th c.

p. 118

Etruscan Redware vase: 576–525 B.C. At Didier Aaron, L.A. CA 90069.

p. 120

(top, right)

Antique Pillow Shams: With crocheted ruffled edges. $75–115. Date from 1865–1901. At Julie, L.A. CA 90048.

p. 121

"Rosella" napkins: Of cotton jacquard damask. 18″ sq. In mauve/lavender (also available in other colors). Set of four, about $60. At T&J Vestor, L.A. CA 90069.

p. 121

Round cinnabar box: 15″ sq. 18th c. **Tibetan singing bowl:** 18th c. At Didier Aaron, L.A. CA 90069. **Plants:** Courtesy of The Neon Terrarium, West L.A. CA 90064.

☐ young family

p. 127

Ikat napkins: 18″ sq. Of cotton and polyester. From Frank McIntosh Boutique. About $5 ea. At Henri Bendel, NYC 10019. **Beach towels:** Of cotton. In orange and light blue. About $11 ea. By Sherry of Miami. At Berggren's, Vero Beach FL 32960.

☐ pretty prints

pp. 164–165

Fabric on walls, bed, shades and table: Lily floral on cream satin. 100% cotton. 51″ wide. **Green fabric:** Windsor quality. Cotton. 51″ wide. **Fabric on pillow:** Lavender/geometric mini-print chintz. Cotton. All the above by Marignan for Yves Gonnet*, NYC 10022. **Durrie rug:** 9′ x 12′. Of wool. From Stark Carpet*, NYC 10022. **White cotton lace pillows and neckrolls:** In assorted sizes and colors. From Léron, NYC 10022. **English Yew wood coffee table:** 21″ x 32″ x 19″. With attached tray top. About $1350. At T. Barreca Antiques, NYC 10021.



large photo)
Fabric on boudoir chair and bed drapery: "Giverny Cotton Print." Of 100% cotton. In "Red Violet and Moss" on white. At Brunschwig & Fils*, NYC 10022. **Bed linens:** "Montecarlo" by Pratesi. Cotton. In pink; also in white, beige, blue. King-size blanket cover, about $520; King-size top sheet about $470; standard pillow case about $118; square or king-size pillow case about $142; boudoir about $62; neckroll about $62. At Pratesi, NYC 10021; Bal Harbor FL 33154; Palm Beach FL 33480; Beverly Hills CA 90210.

pp. 166–167
Cotton café Curtains: In "Mrs. Tysen's Stripe." 54" wide. About $24/yd. **Long curtains and fabric on chair:** In "oyster." Of linen and cotton. 57" wide. About $17/yd. **Border on long curtains:** In "Morgan" pale violet fabric. Of 100% cotton. 54" wide. About $26/yd. **Blanket cover:** In pale violet. Of linen and cotton. 53" wide. About $21/yd. **Fabric on loveseat:** In "Nicky" Delphinium fabric. Of cotton. 48" wide. About $26/yd. All of the above by Hinson Company*, NYC 10022 **Bed curtains:** In documentary print "Rosamonde" (from the Metropolitan Museum of Art Costume Institute). Rose and blue glazed chintz. Of cotton. From Brunschwig & Fils*, NYC 10022. **Bedspread, pillowsham, tablecloths, small pillows, antique rag rugs:** By Lucinda Lang Antique Linens at Sue Fisher King Gifts and Linens, San Francisco CA 94115. **Bamboo Dowry chest:** 48" x 29" x 30". Made in the Philippines. About $350 (Also available in two smaller sizes.) From Michael Anthony and Associates, San Francisco CA 94109. **Paintings:** By Robert Natkin. At the Ivory/Kimpton Gallery, San Francisco CA 94108.

☐ clambake/hot pot

pp. 174–175
Shell plates: 9" in diam. Black porcelain. About $18 ea. By Larry Laslo for Mikasa, NYC 10010. ■

BARRAGÁN HOUSE
continued from page 141

To walk into a cathedral provokes an emotion in me. I search for the causes of emotion, for the closed spaces which carry one from surprise, from one mystery to another. . . .

Mexican cloisters, convents put me in the same state of emotion. A room in a house can produce a great emotion. The ultimate room in the Gilardi house is the swimming pool. Ranches, haciendas, aqueducts, a village square, fountains in a village, as in Patzcuaro, for example.

From corral to corral one goes, from one discovery to another, as in the patios in the Alhambra of Granada, which had a strong influence on me.

I have been living alone all my life. With the same loneliness which inhabits every human being. Art and religion help you get out of it and give a sense to life. Without religion, without myth, there would be no cathedrals or pyramids—no history of art.

Have you read *Point Counter Point* by Aldous Huxley? It is a prophetic book. ■

PAINT IT BLACK
continued from page 130

no Beatles, much less Stones. It made a person like me feel extremely hopeless, not having the Stones around wanting to paint red doors black—so I went to look for something on the walls, something to look at other than the beige wallpaper, beige carpets, beige sofas and beige hairdos of all the 25-year-old matrons who were the band's fans.

There were no pictures on the walls, no garlic in the salad, no husbands who stayed up after 10 P.M. They were all airplane pilots who got up at 4 in the morning and they had to leave early, before their wives. Our hostess's husband went out to sleep in the garage at 9:45, only she asked someone to park in the driveway afterward, so he was fixed in place since the tilting door wouldn't open until his wife gave her OK (smart, I thought, once I saw how she looked at the lead guitarist).

However, since I was with the lead guitarist myself, it didn't work—because no matter how red her chiffon floor-length dress was (and how dismally beige mine was)—he still preferred me. And then I realized why he'd asked me—so he, unlike her husband, could get out before the dawn.

We left at 11:30 (and boy, was she mad—at *me*), just as one guy in the band had already fallen into the pool in his clothes and the party was obviously about to tilt downhill.

"Is it always like that in Orange County?" I asked, as soon as we were on the freeway back to civilization (or Babylon, anyway, home).

"That's what I wanted you to see," he said.

"But there's nothing to do, nothing to look at, no records—all anybody can think about is sex, sex, *sex*!" I complained. "Even me!"

(I was not the type to think about anything but love, in those days—love, and what color to paint my apartment in honor of my mood.)

When I moved from my "Umbrella" frying pan into the white-stucco-duplex fire— I was so amazed by how virginal the white walls were that I could never deface them by colors—up until, that is, I saw that bizarre Stones' cover for "Satanic Majesty." Suddenly white walls seemed passé to me, and I set about covering them with '20s piano shawls, tortured embroidered fabrics of many colors from antique shops, and—the summer of 1967 or so—I went full swing into my Mah Jongg period, when every stick of furniture in my private life got painted red—*red* red, enamel, laquered *crimsons*—with the barest little King Tut gold designs drawn on the edges of the coffee table, bookcases, and the frame of this antique stand-up oaken

Continued on page 191

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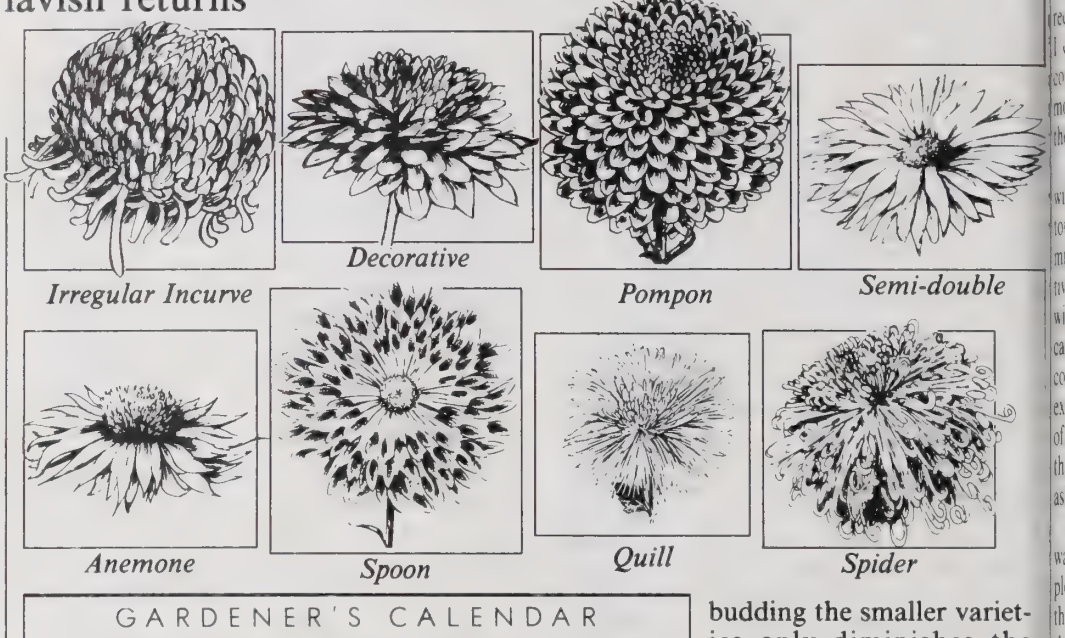
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Hardy chrysanthemums outdoors

Summer's last glorious fling, chrysanthemums offer surprising variety and lavish returns



Penual P. Allan

To soften the transition from the bounty of summer to the starkness of winter, nothing beats the chrysanthemum. It sports its brilliant colors long after almost everything else in the garden has shriveled, and is able to shrug off early light frosts.

Chrysanthemums not only come in almost every color except blue, they also range from low and bushy to medium and tall. Flower shapes vary from tiny buttons to huge pompons, with petals differing in form.

Fall is the season to enjoy chrysanthemums but spring is the time for planting. Most fall-purchased beauties lack the days to develop strong roots and so may not be hardy where winters are cold. Hardy varieties sold in spring send out underground stolons that anchor them through many a winter.

Wonderful as a border in front of evergreens, an edging for a path, a final flurry in the perennial bed—or in windowboxes, tubs, pots—chrysanthemums play center stage in autumn. They're sun-loving, short-day, long-night plants—a cycle efficiently managed by nature—so don't throw the flowering cycle off by putting them in shade.

Soil should be rich and well-draining, slightly on the acid side. Chrysanthemum roots are shallow, but they're greedy about space, romping over open territory in short order. Plan on about 18 inches per plant. (A 12-inch pot, however, can hold several plants.) When planting or transplanting, if the root ball is solid, gently pull it apart the way you might a tangled ball of yarn. This encourages the roots to spread out and start fresh. Firm soil well. Chrysanthemums transplant easily and should take hold quickly if kept moist. They don't need frequent watering, but like a soaking twice a week during dry spells.

The secret of stocky, bushy plants is to pinch, pinch, pinch. Nip off the top growth of the main stem as soon as it is 4 to 6 inches tall in spring. Where there was one stem, two will now sprout. When these two have at least four leaves, pinch both back to two leaves. Keep this up until two months before bloom is expected. Then let buds form.

Practice this sorcery when the growth is succulent. If the wood has hardened, the plant will be less inclined to send out side shoots. Each extra stem that is encouraged to grow means a bigger bouquet in fall and a plant better able to withstand the weather.

For larger, splashier blooms of large-flowered varieties, snap off all but the top bud. The stem's energy will go into producing one spectacular flower. Disbudding the smaller varieties only diminishes the show—it will not produce larger flowers.

Even with rich soil to grow in, chrysanthemums need a boost just before flowering. Some all-purpose fertilizer worked in around the plants, but not too close to burn the roots, will keep them exuberant. Watch for rain clouds and scatter food just before the skies open up. September should bring an explosion of color that will last even when temperatures fall below freezing.

Contented chrysanthemums show their appreciation by spreading rapidly, and need to be thinned every year or two. You can divide established chrysanthemums by digging up clumps in the spring, throwing away the hard center, and replanting the well-rooted outer growth. Or you can start new plants by taking 4-inch cuttings, which will root quickly in vermiculite. Keep them cool and out of direct sun and they should be ready for the garden in about four weeks. Save a few of the rooted cuttings to fill pots you can use or give away next fall. Pinch, water, and fertilize as you would those growing in the garden.

Illustrations from the National Chrysanthemum Soc. Handbook: B.L. Markham, 2612 Beverly Blvd., Roanoke, Va. 24015, $3.50 ppd. ■

GARDENER'S CALENDAR



SEPTEMBER

Summer is winding down. Nights are longer and cooler than they were a few weeks ago, which means that chrysanthemums will flower soon. Stop feeding woody plants that might make tender new growth before winter. Chop up and compost cornstalks, bean and tomato vines as soon as they stop bearing. Unless you're in a spot where frost comes early, there's still time to grow a crop of lettuce, rugula, or cress for autumn salads. Make some notes about plants that have not performed satisfactorily during the summer—notes come in handy when you get ready to order from next year's catalogues. If you dug up clumps of daffodils after they flowered, it is not too early to separate them and get them back in the ground. If their allotted space is filled by annuals that will go on flowering until frost, they can certainly wait, but be sure to check over the bulbs, remove any that are decayed, and store the good ones in a spot with good air circulation. In the South, dig only as many sweet potatoes as can be used at a time. They keep better underground than anywhere else. And don't hesitate to cut back vines that have been growing too luxuriantly during the summer—they'll flower all the better next year.

James Fanning

PAINT IT BLACK

continued from page 189

mirror that tilted—which I also touched up with orange. (It was *much* too hard to think about something like sex when I had red, gold, and orange on my mind, I don't care what they say about rock 'n' roll.)

Luckily, I had become a free-lance record-cover designer by then so nothing I did in the way of interior-decoration could get me committed—since the more eccentric my apartment looked, the better it was for my reputation.

My living room was suddenly teaming with this lush glistening red, and I touched it up here and there with square mirrors and flickering candles (the votive kind with red glass holders). What with the mirrors, the chairs, the bookcases, and the tortured wall hangings, coming into my living room at night was exactly like walking into a Fabergé Den of Iniquity, which perfectly matched that Satanic Majesty of our times if you asked me in those days.

Of course, San Francisco was where it was "really happening" in the '60s. People were either painting everything like there was no tomorrow, not having gone through an Umbrella stage apparently; or else they were removing paint from everything with equal conviction (having real walls up there, instead of papier maché or stucco like we do in L.A.). Francis Ford Coppola, in the '70s, bought one of the most adorable buildings in San Francisco—that tiny wedge-shaped seven-story building on Columbus Street with the blue cupola on top (which matched his last name, just as San Francisco matched his first)—and he had the entire seven floors sanded, all the layers of paint from 80 to 90 years of wrongheadedness removed, and the whole thing painted exactly the bland beige intended by God in the beginning.

Or else, of course, people in San Francisco were building something new in which case they didn't paint it at all—and soon people living all over Marin and places just around San Francisco (though not, God forbid, suburbs—which they don't admit in San Francisco) were abstaining from painting and leaving the redwood walls, hot tubs, and tree-house-looking places as plain as could be. Probably the same people who were young in the Be-In days when they painted everything they could get their psychedelic hands on and thus, of course, getting toxic shock if they ever see anything but wood-stain as long as they live. (Their children will grow up craving snowmen on rooftops, malls, and fuchsia window sills, obviously.)

As my sister Mariandi recently reminded me, the '60s went from 1965 till 1973—from the Beatles on TV till I [illegible] Ronstadt took over the world. It's not even a full decade really, but if you ask me there was a portent of the end of the

Continued on page 226



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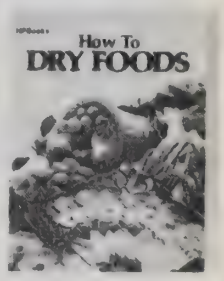
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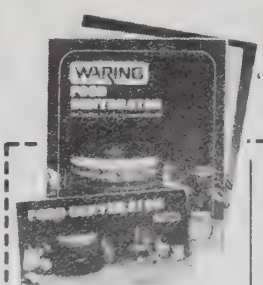
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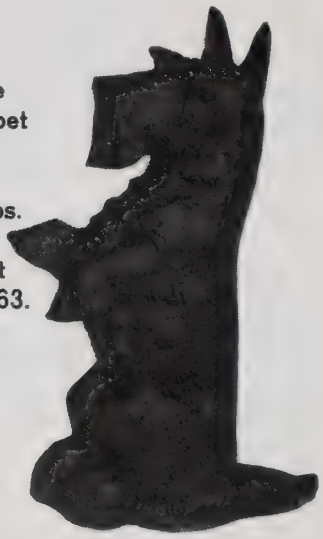
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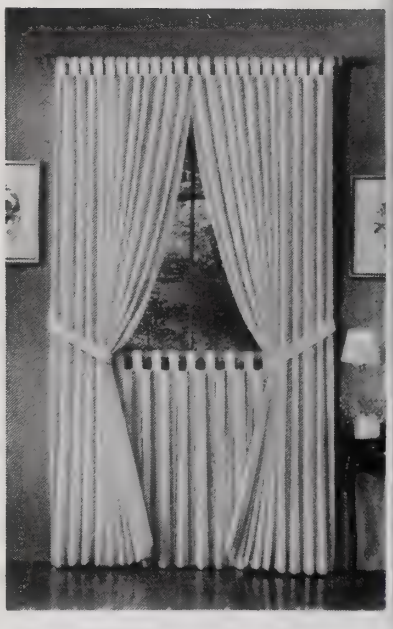
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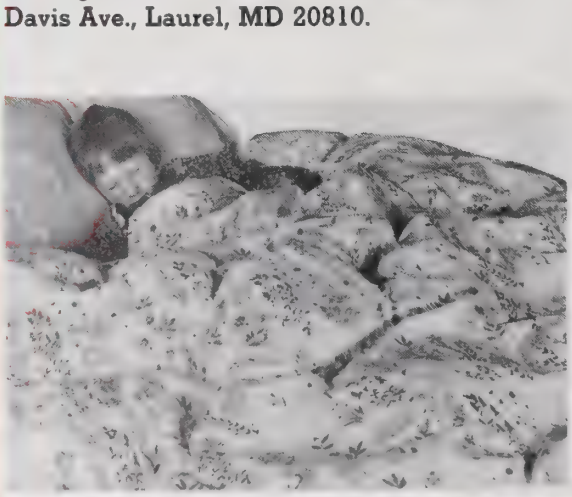
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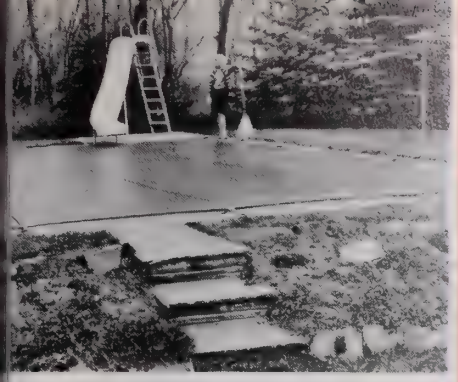
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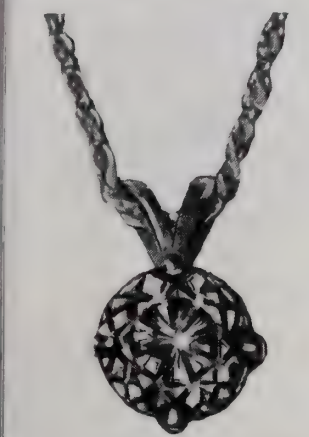
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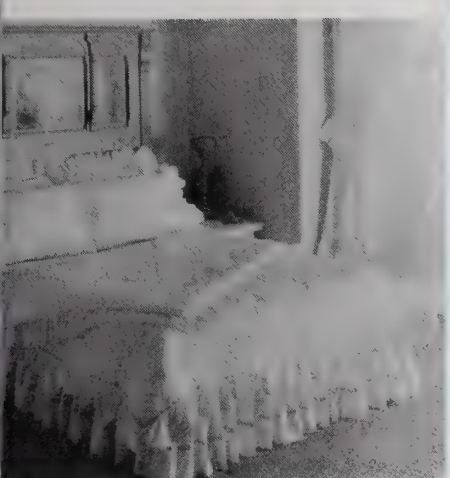
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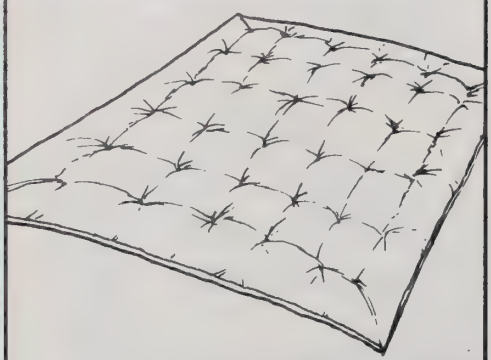
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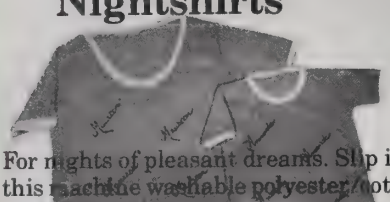
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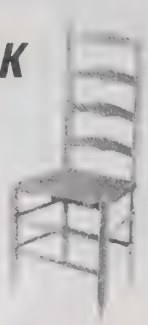
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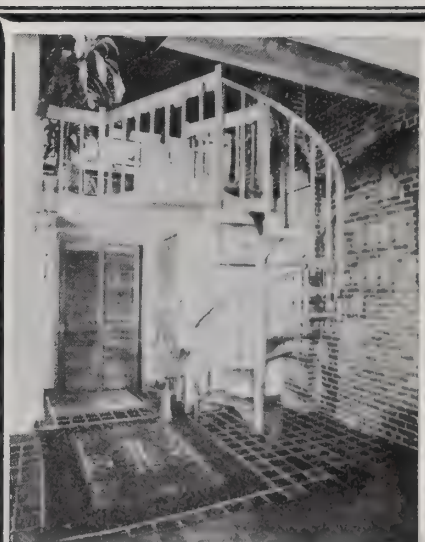
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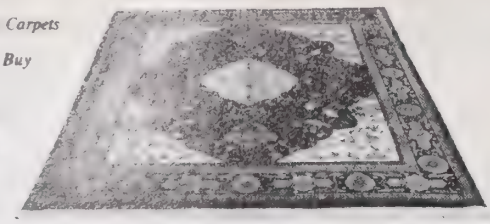
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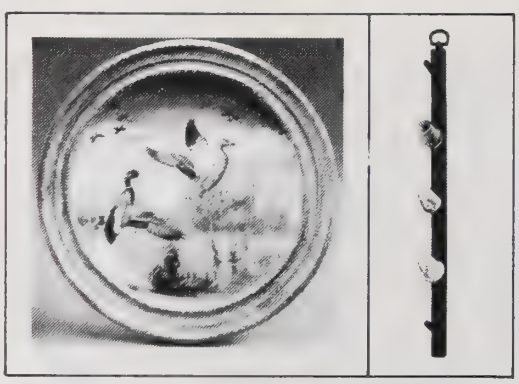
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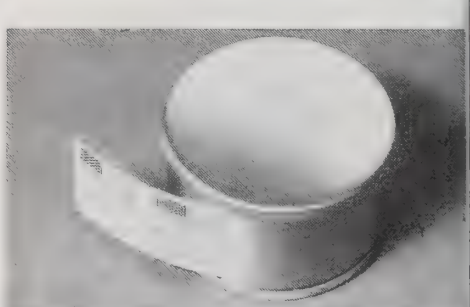
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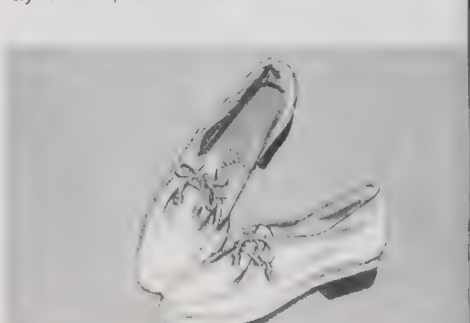
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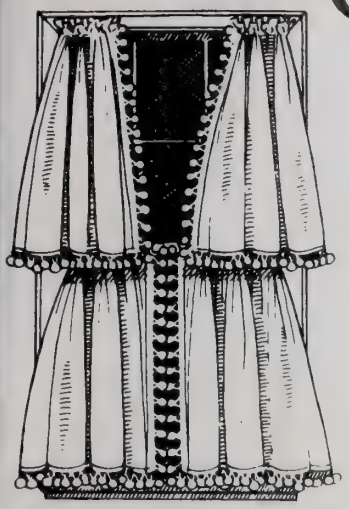


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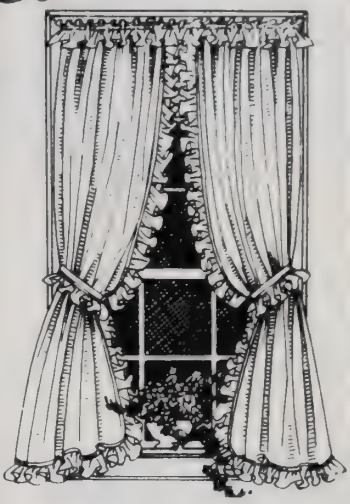
Country Curtains®



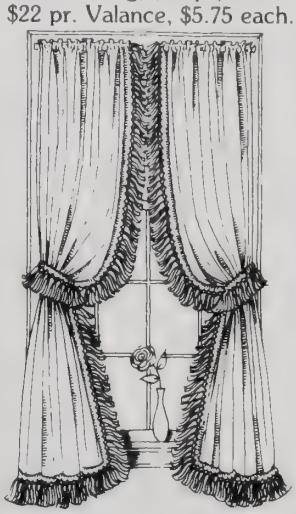
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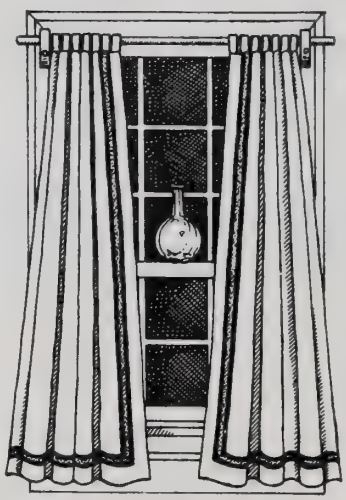
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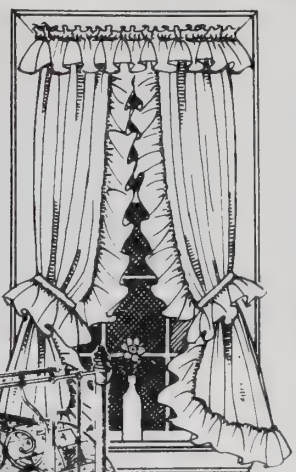




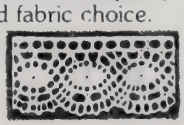
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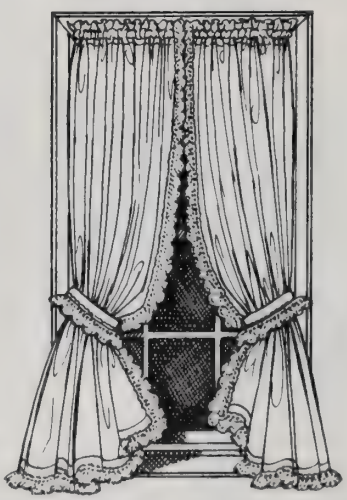
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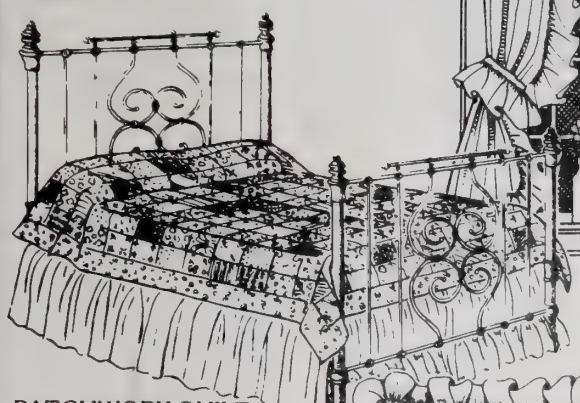
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Life Ring Ornament

For your favorite old salt. It's a miniature version of a life ring that boasts the name of his vessel plus "Christmas, '81" to lend distinction to the holiday. The all-wood ornament is 2¼″ in diameter, has crisp white cording for a nautical, but nice, touch. *Print boat name.*

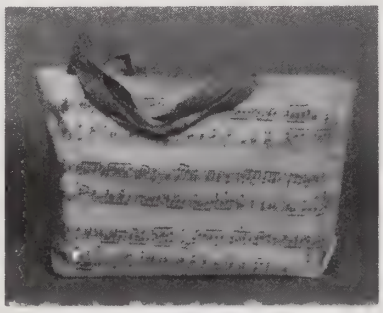
XP662-6—Life Ring Ornament, **$4.89**



Personalized Pencils

To get your point across. We'll stamp, in gold, any name, slogan, or place of business (limit of 30 letters and spaces). Kids love 'em; they're effective for fund drives, advertising, campaigns. One name per set.

RK740-6—Pencils, 1 set of 10, **$1.49**
RK741-6—Pencils, 1 set of 20, **$2.69**

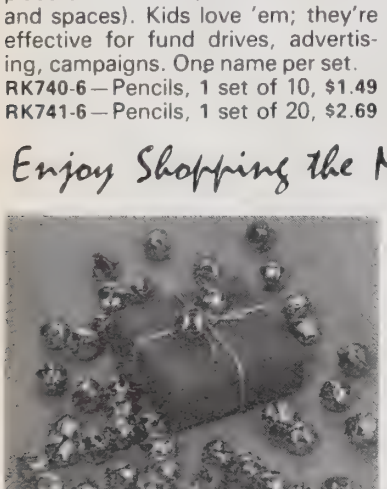


Musical Note Tote

Lets you carry a tune as you tote music to class, books to the library, record albums to a party. It's vinyl-lined cotton duck silk-screened in brown on khaki with a passage from Bach's "Unnamed Fugue." Bag is 4x11x16½″, has twin web handles.

0353-6—Musical Note Tote . . **$4.98**

Enjoy Shopping the Miles Kimball way . . .



Jolly Jingle Bells

For happy holiday decorating. Use the tinkling tintinnabula as package tie-ons, on tree and mantel garlands; tie them on door decorations, your tot's shoelaces, your pet's collar. The ⅝″ bells are in packs of 48.

1 pack, **$2.79** . . . . . **9631-6**—Silver
9653-6—Gold; **9657-6**—Multicolor



Tub Toy Rack

It straddles all modern tubs and takes charge of Junior's armada of bathtub toys. Rack is 6½x25″, made of sturdy steel, coated with scratch-proof, rustproof vinyl, drains toys dry in a hurry, keeps them out from underfoot between baths.

N6935-6—Tub Toy Rack **$4.29**



Self-Stick Name-Address Labels

Your name and address in sharp black on lustrous gold, silver or white labels. Just press into place. They're self-adhesive, identify books and albums as well as correspondence. They're ⅝x2″, have up to four lines of type, 26 letters and spaces per line. *Print; state color.*

RP101-6—Pack of 225 . . . . . **$3.79**
RP102-6—Pack of 450 . . . . . **$5.59**
RP103-6—Pack of 1000 . . . . **$10.00**

Miles Kimball Company

302 BOND STREET [illegible] WISCONSIN 54906

S H O P P I N G A R O U

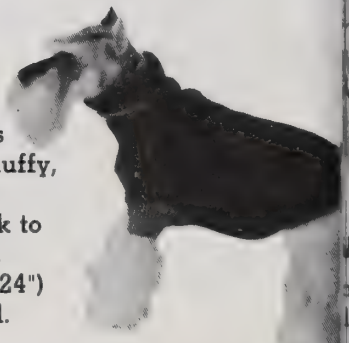
at Miles Kimball



FOR FESTIVE ENTERTAINING

Brilliant green holly and red berry design gives special flair to holiday glassware. Suitable for hot or cold beverages. Dishwasher safe. Set of eight 9-oz. old fashioneds $9.98, 12-oz. tumblers $9.49. Set of six 17-oz. goblets $9.98, 7½-oz. cups $12.89; one six-cup size bowl $3.49 Ppd.

CANINE COMFORT



Your dog will step out in style wearing a fire-engine red sweater trimmed at neck, cuffs and back for high visibility. Fluffy, washable orlon knit. For size: measure dog from base of neck to tail root. S(10"-12"), M(14"-16"), L(18"-20") $3.79 each; X-L(22"-24") $6.19; XX-L(26"-28") $8.59 Ppd.

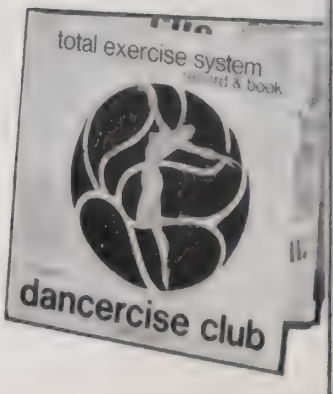


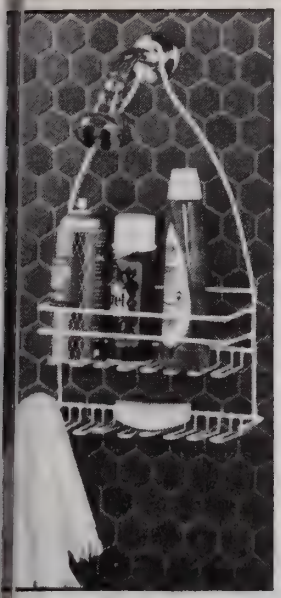
PRECIOUS CALENDAR

A 1982 calendar that boasts a quality print (black and white or color) of your favorite photo; first newborn, grandchild, family group, pet, friends plus any name you wish at bottom. Size: about 10" by 17½". Thrilling gift for grandparents. Send any print, slide or negative. A school picture or commercial portrait is ideal (photo returned). Allow 2-4 weeks. $7.98 ppd.

EXERCISE SYSTEM

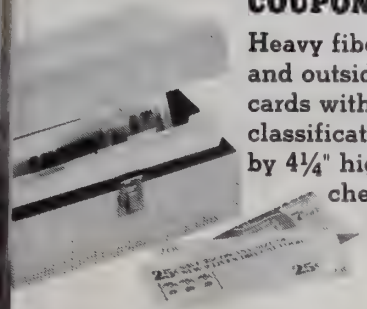
Complete "dancercise" program (same as well-known New York exercise club) combines dance, yoga and Tai Chi, all set to music. Movements clearly coordinated with photos, instructions. Record (33-rpm) and book $9.98; cassette and book $10.98; eight-track tape and book $10.98 Ppd.





KING SIZE CADDY

Keep showering and bathing needs within easy reach in a handy supersize caddy suspended from the shower head. Holds soap, shampoo, creme rinse, bath oils, cap, brush, washcloth and more. Bottles held securely in deep wells to avoid mishaps. White cushion-coated rustproof steel frame 3¾" deep by 11" wide by 18½" high. A must for the bathroom that's short on storage. $6.79 ppd.



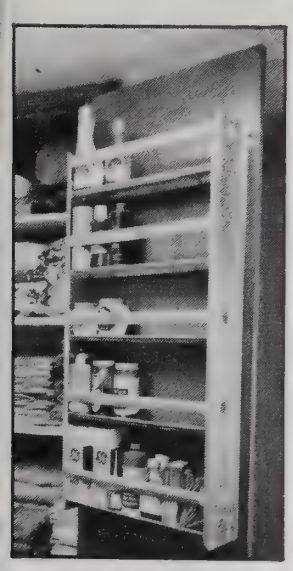
COUPON FILE BOX

Heavy fiberboard box has brass hinges and outside closure plus twelve index cards with plastic tabs to label your classification needs. Spacious 6 by 8 by 4¼" high. Wipe-clean red gingham check design. Box holds up to 500 coupons. $5.98 ppd.

ANDMA'S SCARF

nes of all her grand-dren on a fashion ssory she'll wear with e. Versatile 12" by 44" space for up to twenty names. Hand-washable % polyester. Names hand-ted in crisp white on ce of navy, red, brown, n or maroon; in brown on e, navy on white. Print rly, specify color. 2-4 ks for delivery. $9.98 ppd.

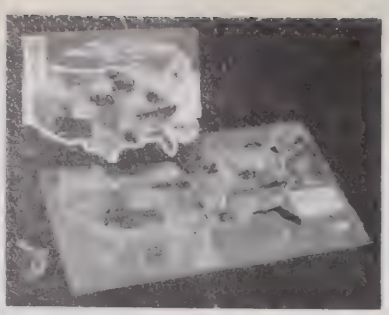




EXTRA STORAGE

Hideaway shelves in aluminum provide needed storage space. Ideal for pantry, bathroom, hobby room 3½" deep. Expand to fit space from 12" to 21" wide. Installs easily with wood screws (not included). Adjustable shelf heights. Not for metal doors. Two-shelf unit, 12"h. $8.39; four-shelf unit, 26"h. $15.89; five-shelf, 32"h. $18.59 ppd.

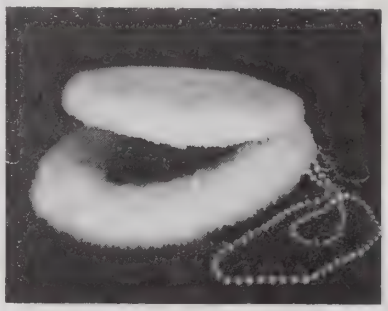
For all merchandise shown write to Miles Kimball, 302 Bond Street, Oshkosh, WI 54906



Wooden USA and World Jigsaw
A two-faced teaser for youngsters ages 7-12. One side has an accurate full-color map of the U.S.A. cut out along state lines, with capitals, principal cities, and manufactured items indicated on each. The reverse side has a world map that's a bit more difficult. All wood, 14x20".
4574-6—Jigsaw Map **$6.98**



Open Door Pewter Pendants
Feature a surprise inside. One is a telephone booth. Open the door . . . and there's the pay phone, directory, and bench. The other has a mare in a stable. Open it . . . and find a tiny foal at her feet. 1¼" pendants are on 18" silvertone chains.
0414-6-Phone Booth Pendant, **$2.50**
0415-6-Stable Door Pendant, **$2.50**



Sofmist Lid and Seat Cover Sets
Add luxury and comfort to the "bawth." They're standard-size, sewn of dacron-polyester that machine-washes like a dream to stay dense and luxurious. They're mildew-resistant, nonallergenic, colorfast, have elastic edges for snug fit.
Lid & Seat Cover Sets **$11.59**
6820-6—Champagne; **6821-6**—Rust
6833-6—Navy . . . **6822-6**—Pistachio
6839-6—Pink; **6849-6**—Sable Brown



Name Necklace
Eliminates the need for awkward introductions. Flattering necklace has your first name in gleaming goldtone letters, each ⅝" high and mounted on a solid goldtone bar that's suspended from a delicate 12" chain. *Print desired name plainly, please.*
XE437-6—Up to Six Letters, **$6.69**
XE438-6—Seven to Nine **$8.98**



Nesting Family
Fascinating rainy-day fun for any child. Grandpa, who's 5¾" tall, appears to be alone. But twist off the top of his torso . . . and you'll find his entire family inside, ready to be assembled. Little fingers love putting the 14 plastic halves together to form the 7 members of the group.
3538-6—Nesting Family **$3.29**

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☐ Check here to receive our new full color Fall catalog with 196 pages of fresh and exciting gifts, toys and housewares - each one fairly priced and guaranteed to please!

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Items on these 2 pages shipped postpaid. *Total Amount Enclosed*

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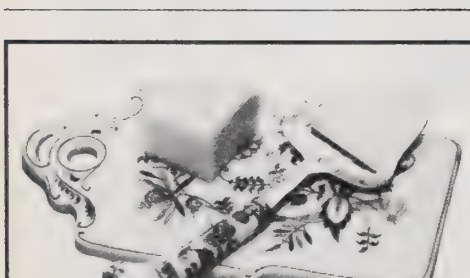
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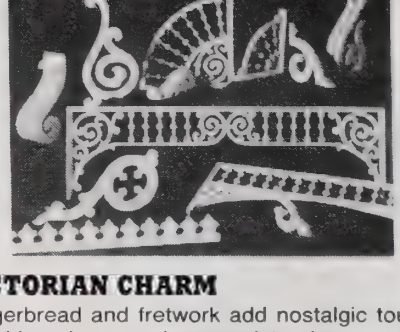
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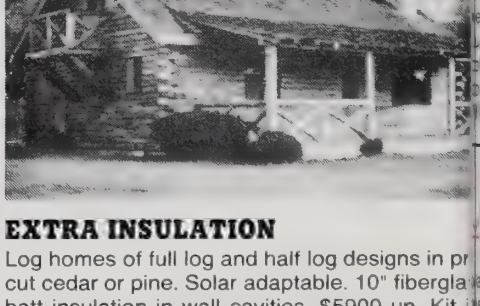
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Mini version of Paddington, the adorable brow bear of children's literature found behind ma bags at London's Paddington station by th Brown family. Navy felt jacket, yellow hat. 3" Three $5 plus $1 post. Send $1 for subscripti to catalogue, free with order. Bear-in-Min HG91, 88 Indian Pipe Lane, Concord, MA 0174



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EXTRA INSULATION

Log homes of full log and half log designs in pr cut cedar or pine. Solar adaptable. 10" fibergla batt insulation in wall cavities. $5900 up. Kit i cludes everything needed to build. Full color pl book shows 40 models, $5. Dealership packa w/plan book $7.75. Wilderness Log Home HGNE91, Rt. 2, Plymouth, WI 53073.



SILVER PROTECTION

Tarnish-proof cloth drawer pads for your prize silver. Use them to prevent tarnish and scratc ing, to keep your silver looking like new. Size 11¾" by 15" by 2½" holds 100 piece $13.95; 17½" by 13⅞" by 2½" holds 125 piece $15.95. Add $2 post. each. Barrington Specia ties, HG9, Box 154-G, Barrington, RI 02806.

SPECIAL FALL

CATALOGUE CHECKPOINT

op the enjoyable, time-saving way from the fine mail order catalogues listed here and on the following pages. st fill out the coupon on page 224, checking the number of each catalogue you want and return to House & rden. Please enclose $1 for postage and handling along with additional cost of the catalogue as indicated by mber. Check or money order may be used. Do not send stamps. Catalogues will come directly to you from the ividual firms listed.

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3 WILLIAMS-SONOMA

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4 The Talbots

talogue filled with a superb selection of truly time- ss clothes. Find soft dresses, fine tailored sports- ear, warm sleepwear, all the right fashion accesso- s. Request current catalogue and receive a new e every season. The Talbots. Free.

5 Quelle INTERNATIONAL

hat Europe wears is yours by mail. Fall and winter talogue from Europe's leading mail order house in- udes 650 full-color pages of the latest fashions for e family plus a large selection of household and gift ems. Quelle International. $4.

6 LYNCHBURG HARDWARE & GENERAL STORE

ld-time Tennessee items ranging from firehouse d suspenders to cast-iron cookware, folk to- ames and wide assortment of Jack Daniel lia and collectables in full color catalog rg Hardware & General Store. $1.

7 L.L.Bean®

New fall catalogue features practical apparel and footwear for men, women and children. Also camping, hunting, hiking and winter sports equipment. Their 69th year of providing dependable outdoor sporting specialties. L. L. Bean, Inc. Free.

8 FIRST EDITIONS

Your kind of fashion, special as a rare first folio. Creative, contemporary and always outstanding. Give yourself a terrific image with a timely wardrobe. For the best new looks shop the fast, easy way in a full-color catalogue. First Editions. Free.

9 SAKOWITZ

From a top specialty store, distinctive fashion gifts for men, women and children. Also beautiful tableware and other accessories for your home. New 1981 Christmas catalogue (available in October) features the Ultimate Gifts. Sakowitz. $2.50.

10

Colorful display of enchanting needlecraft projects. Patterns and kits for decorative and practical items to crochet or sew. Appealing dolls and animals, potholders and edible-looking pillows. Plus full-color needlecraft newsletter. Annie's Attic. $1.

11 WARING®

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12 GEARY'S Beverly Hills Since 1920

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13 White Flower Farm

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14 Dorothy's Ruffled Originals, Inc.

Lovely ruffled original curtains with lace trims, bow tiebacks. Custom-made for unusual windows. Permanent press fabrics. A 96" length takes 26 yds. Catalogue comes with swatches in solids and prints. Dorothy's Ruffled Originals, Inc. $4.

15 Original print collectors group, Ltd.

Original fine art prints in limited editions signed by artists. Color lithographs, etchings, serigraphs by Calder, Joan Miro, other important artists. Handsome color catalogue includes artists' biographies. Original Print Collectors Group, Ltd. $1.

16 The Swiss Colony

Over 600 unique gifts. Cheese, sausage, candy, nuts and more. Many under $10, some under $5. Get acquainted offer to new customers, free 1¼ lb. wheel cheddar cheese with first purchase and $17 discount coupons. Catalogue. The Swiss Colony. Free.

17 Miles Kimball Oshkosh

Gifts and gadgets for every member of the family. Great assortment of toys, decorations, housewares guaranteed to please. The armchair-shopper's favorite for 47 years. Color catalogue has 196 idea-packed pages. Miles Kimball. Free.

18 Clymer's OF BUCKS COUNTY

Unique gifts that make giving fun. Handcrafted soft sculpture, ceramic items. Collectables from all over the world, a special unicorn collection. Ornaments, accessories. Gift ideas in pewter, brass, ceramic, glass. Full color. Clymer's of Bucks County. $1.

19 OLD SOUTH

Reproductions of classic designs in cast aluminum. Color catalogue shows elegant furniture in actual homes, gardens, lawns, patios. Urns, fountains, tables, chairs. Victorian pieces, also custom gates and fences. Moultrie Manufacturing. $1.

20 ICELAND'S FINEST PRODUCTS

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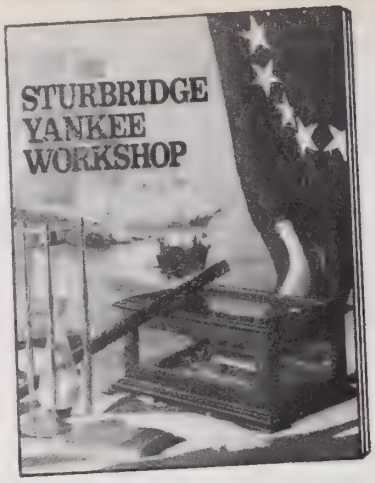


JACK DANIEL SQUARE GLASS SET

Mr. Jack Daniel was the originator of the square bottle for his whiskey and always wanted to have a matching square glass. Well, here it is! This hefty square glass (each weighs 14 ounces) is the perfect companion to a bottle of Mr. Jack's finest. The inside is rounded to make drinking a pleasure and the original design is fired on for good looks and durability. My **$15.00** price for a set of 4 glasses (8 oz. capacity) includes postage.

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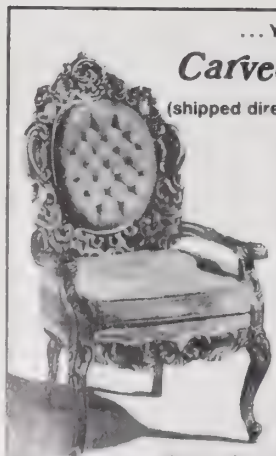
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Browse through the little gift shops of Europe wi the Lillian Vernon catalogue. Gifts for all, many pe sonalized, jewelry, collectables, bath and beau aids, Christmas ornaments, many exclusive import 120-page color catalogue. Lillian Vernon. Free.

22 The New Spiegel

This season try holiday shopping without the hu bug. New Christmas catalogue brings you design inspirations, imported gifts, unusual accessories, l est in toys and electronic games. Over 400 page Price applicable to purchase. Spiegel. $3.

23 Jenifer House

of New England's Americana Marketplace
NEW MARLBORO STAGE

Catalogue, 96 pages, of Americana Marketplac Fine gifts, decorative accessories, dinnerware, fl ware, rugs, lamps, furniture, more. Also Aunt A gail's Attic collection of town and country clothes natural fibers that breathe. Jenifer House. 25¢.

24 Touch of Class

Sheetcasing, a comforter covering for down comfo ers, is the center of the decorating catalogue for be room and bath. In bed linens, patterns and soli from Martex® and Wamsutta; also coordinating d signer loungewear. Touch of Class. $1.

25 Norman Rockwell

Collectibles from Dave Grossman Designs

Colorful catalogue illustrates the largest selection Norman Rockwell collectables. Popular limited-e tion plates, figurines, thimbles. Over 100 items, ma exclusively authorized by *The Saturday Eveni Post*. Dave Grossman Designs. Free.

26 Walter Drake

SILVER EXCHANGE

A catalogue describing the pattern-matching servi More than 1400 sterling and silverplate patterns identified. They include active, inactive, obsolete p terns. Flatware and holloware, a guide to place s tings. Walter Drake Silver Exchange. 25¢

27 HORCHOW

Do all your holiday shopping for everything fr practical stocking stuffers to once-in-a-lifetime g by mail or toll-free telephone 24 hours daily, 7 day week. Series of catalogues starting with a big holic issue. The Horchow Collection. $2.

28 BURGESS SEED & PLANT CO.

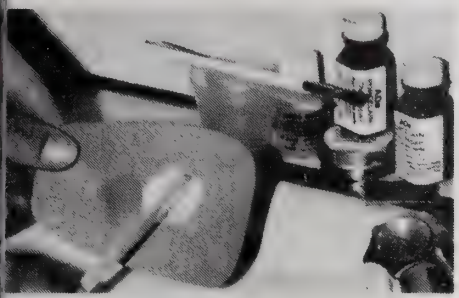
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TURN TO PAGE 224 FOR COUPON



YAL FABRIC

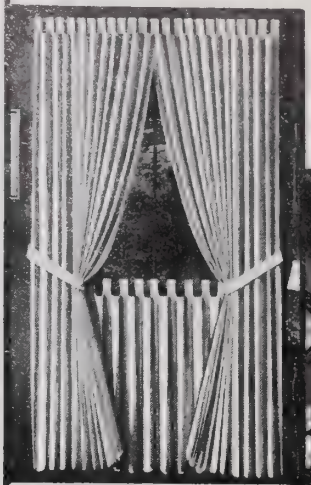
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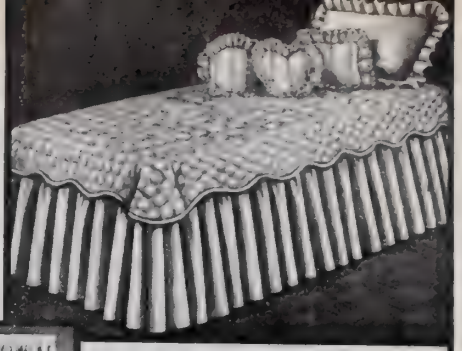
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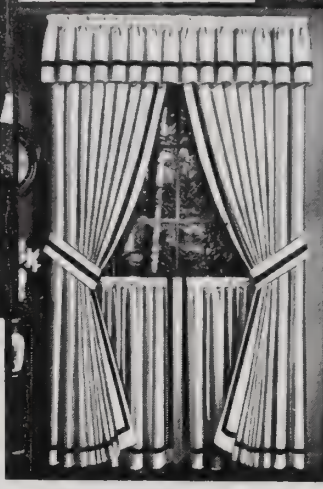
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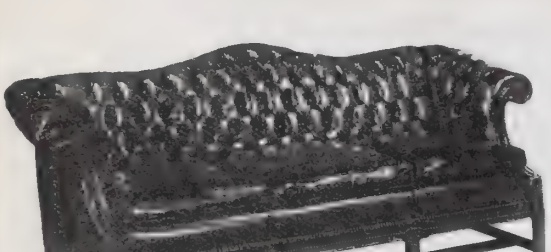
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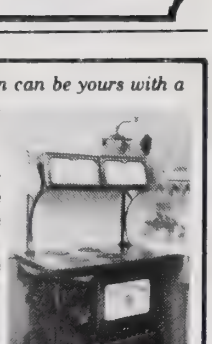
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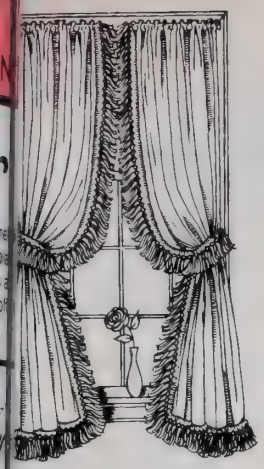
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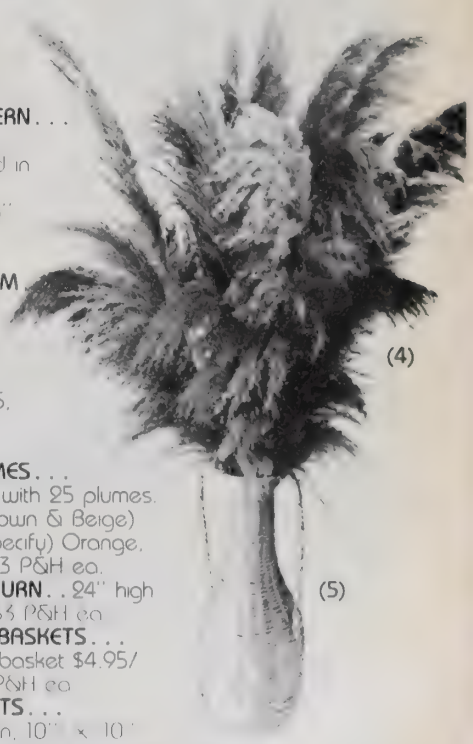


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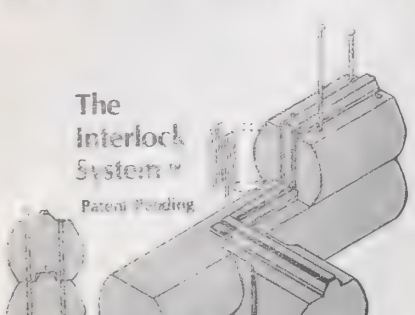
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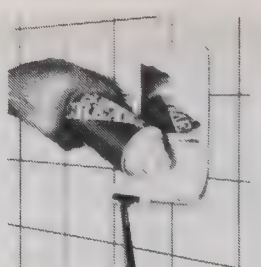


The silver-plated holder distinctively cradles a bottle of Jack Daniel's and the attractive silver jigger measures up to 1-1/2 oz. of the legendary Tennessee Whiskey. Both holder and jigger are reminiscent of earlier days and are created to grace your home, honor your guests and compliment your own good taste.

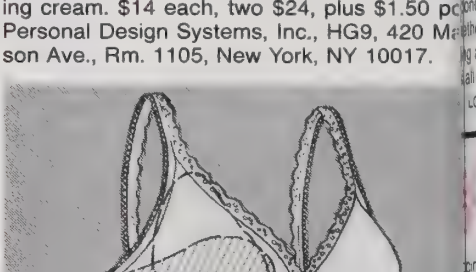
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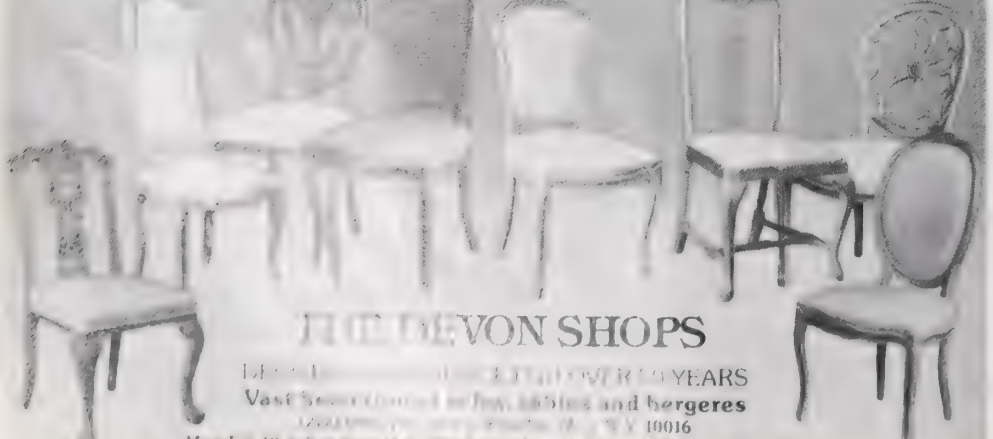
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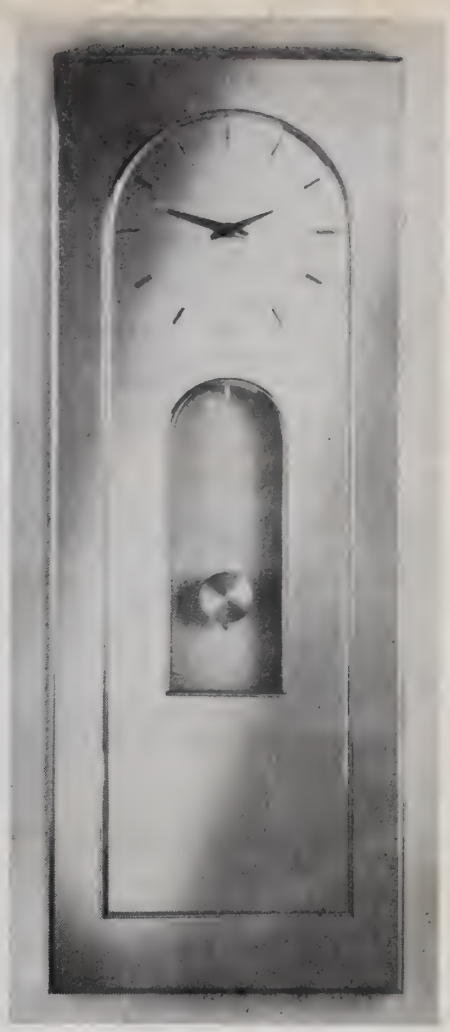
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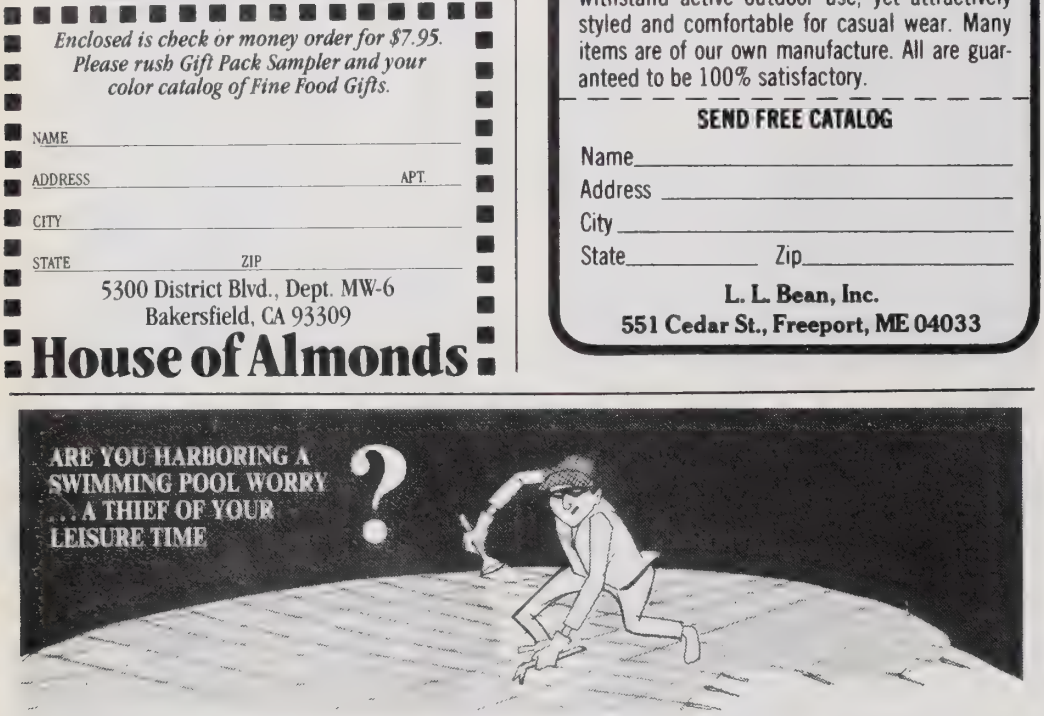
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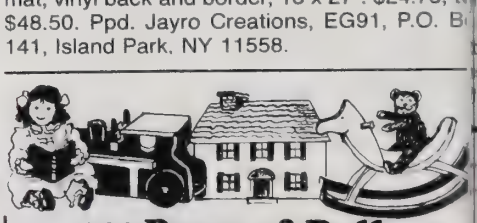
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5 Cuddledown

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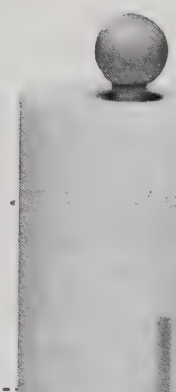
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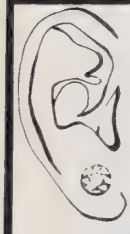
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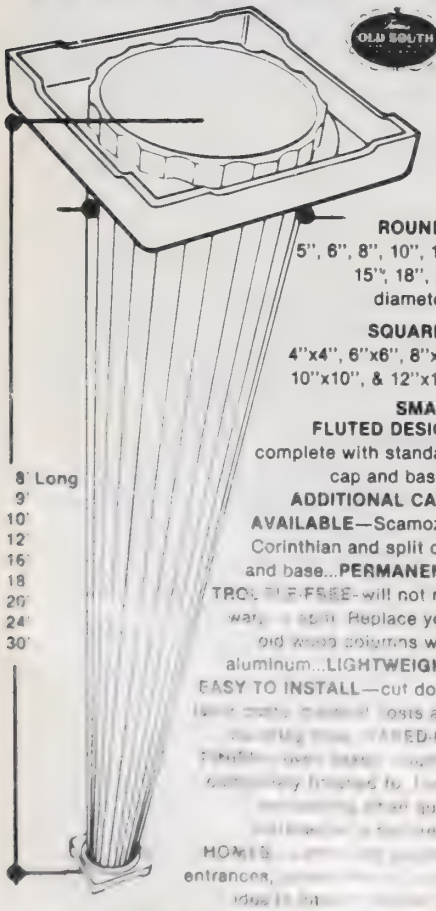


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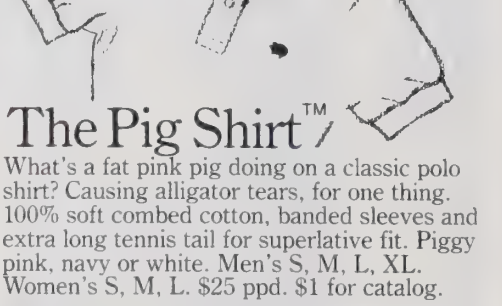
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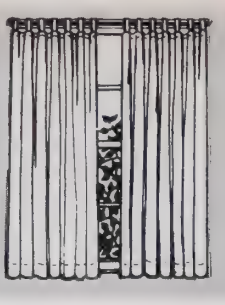
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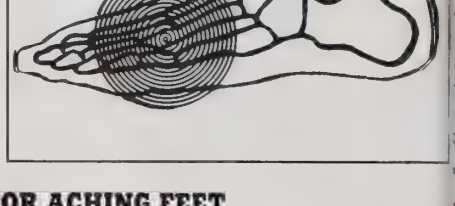
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TURN TO PAGE 224 FOR COUPON



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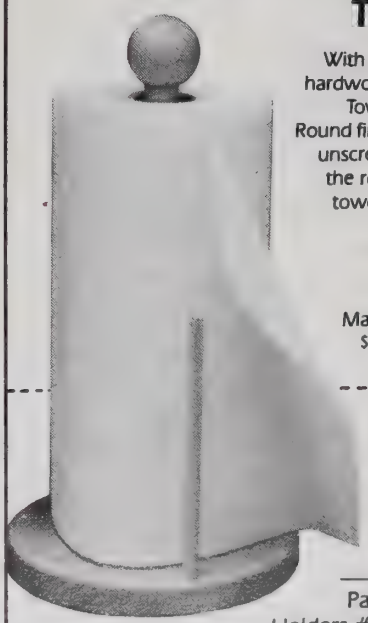
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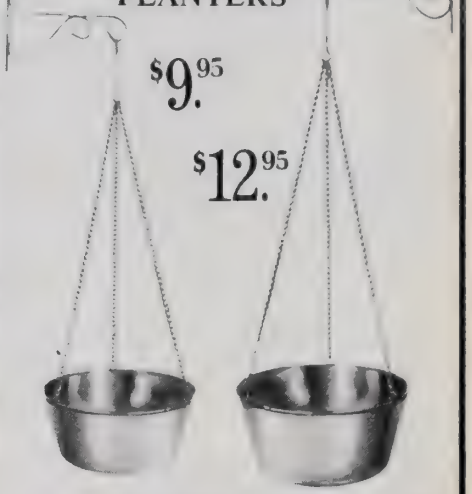
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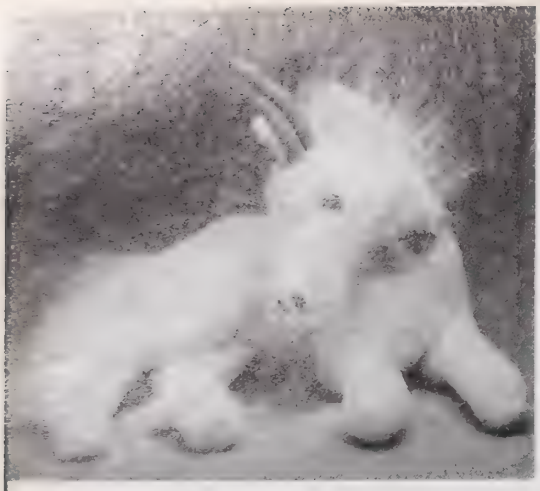
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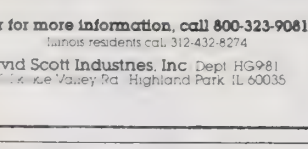


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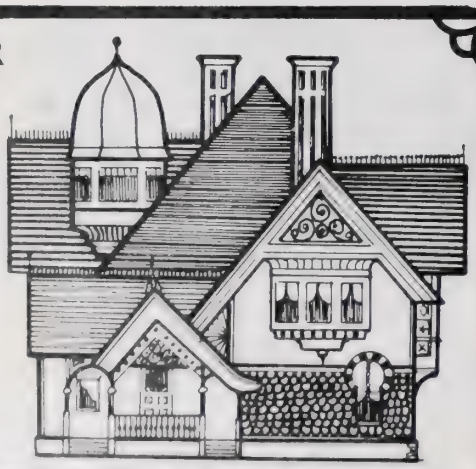
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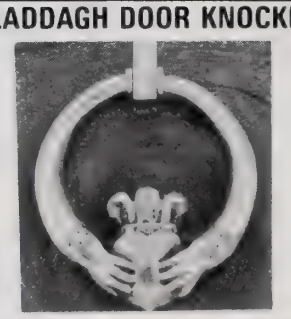
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1

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2

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4 House of Hemp

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6 conran's

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7 WARM THINGS

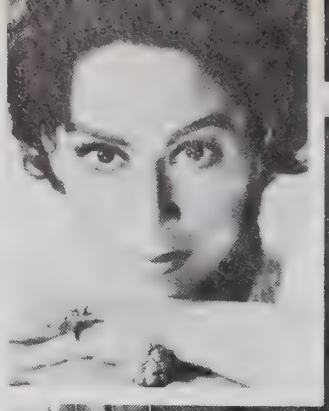
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8

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TURN TO PAGE 224 FOR COUPON



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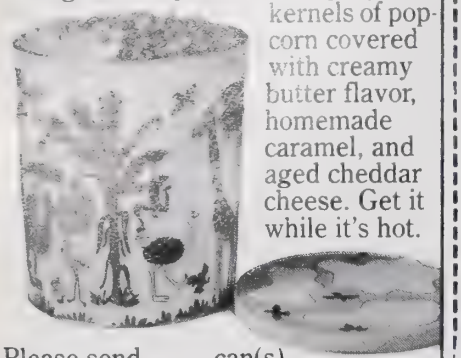
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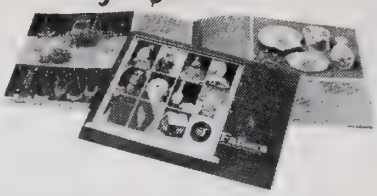
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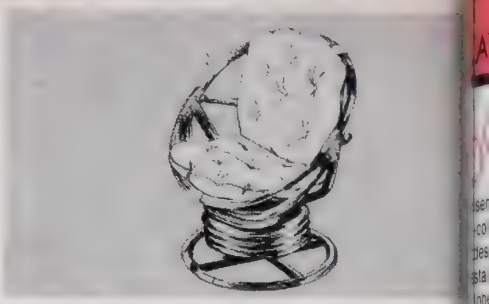
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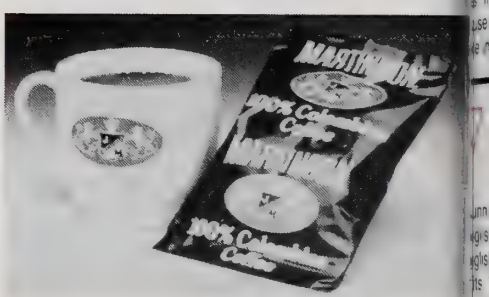
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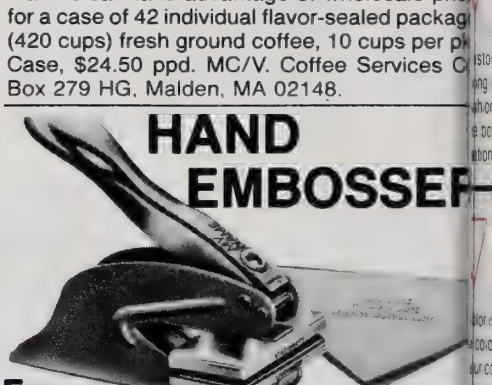
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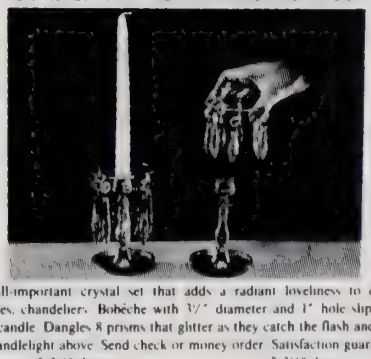
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71 Fallers

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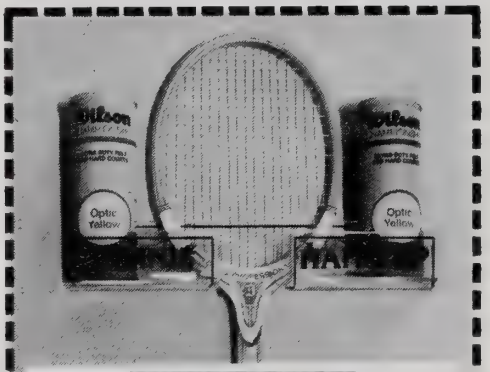
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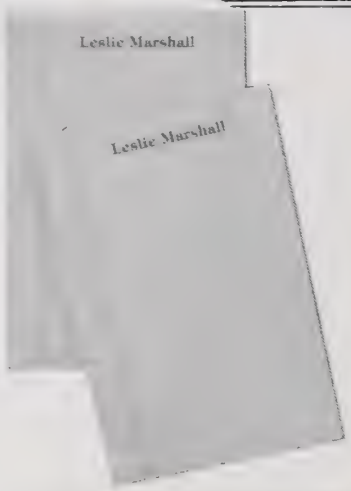
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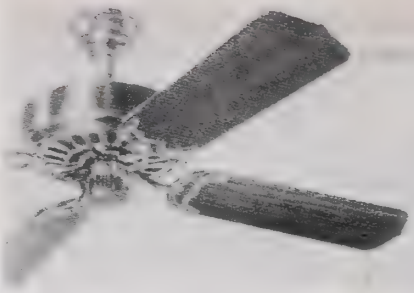
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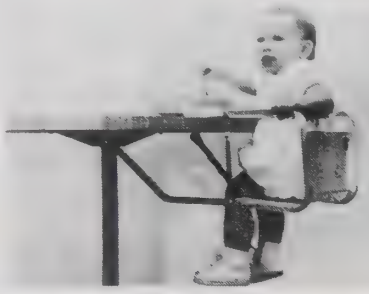
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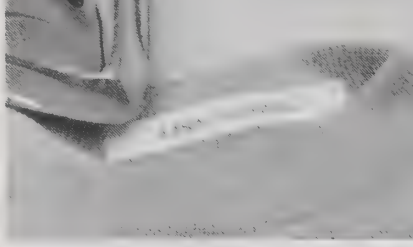
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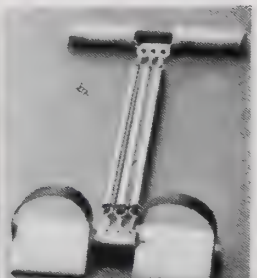
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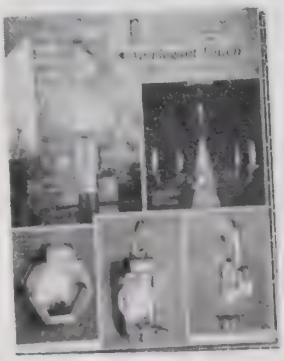
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82 The Needlepoint Club of America

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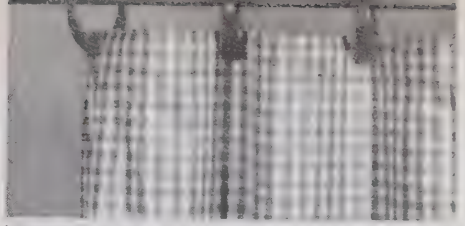
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84 POSTAMATIC CO., INC.

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TURN TO PAGE 224 FOR COUPON



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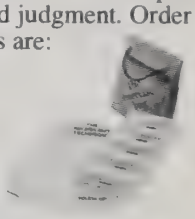
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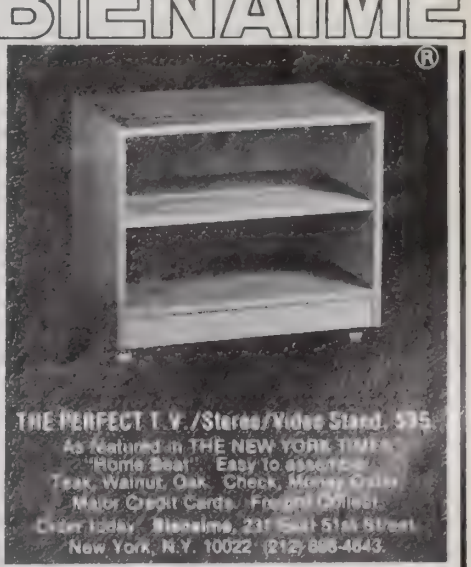
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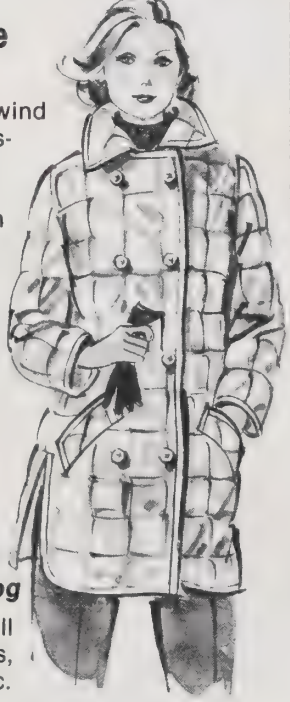
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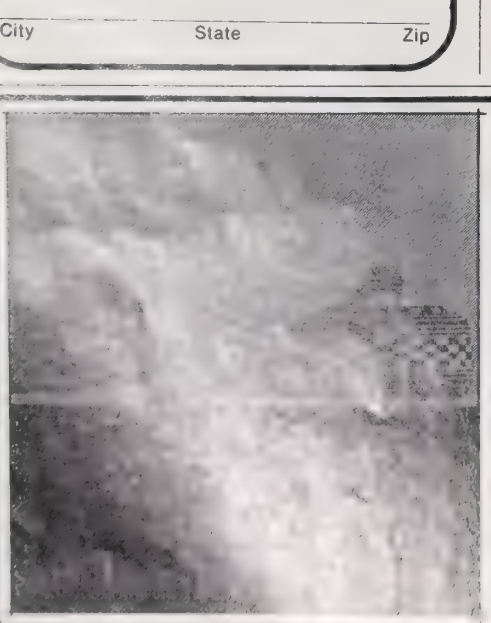
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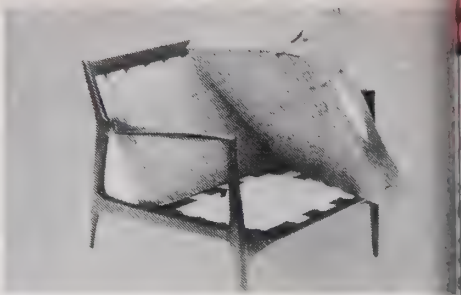
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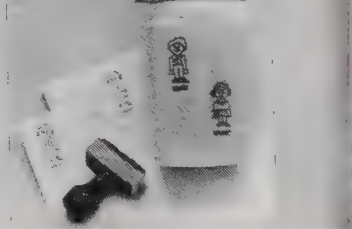
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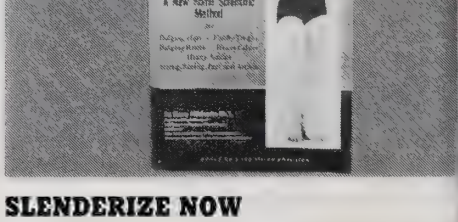
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6 Lakewood Industries

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7 Carolina Leather House Inc.

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8 Artisan Galleries

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9 OLD PUEBLO TRADERS

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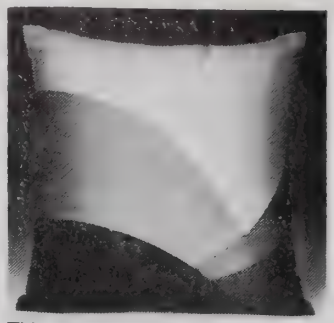
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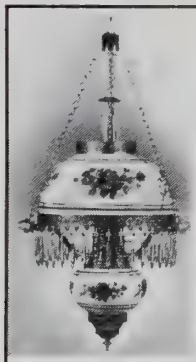


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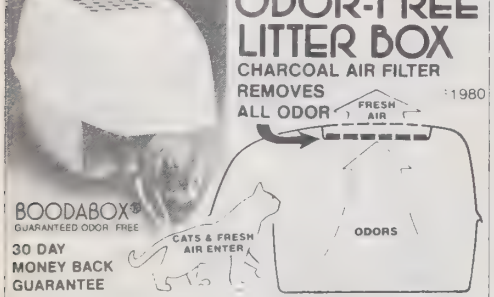
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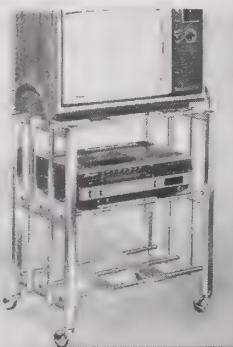
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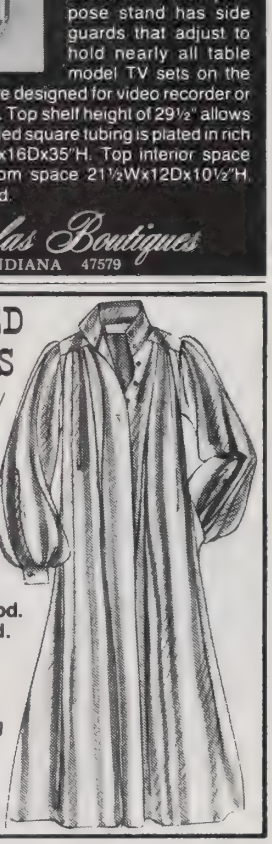


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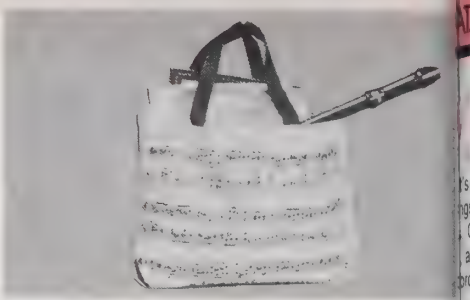


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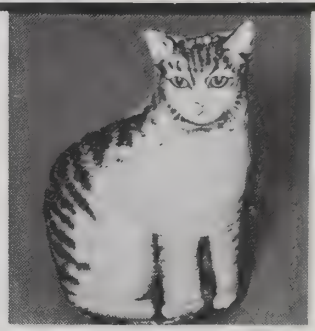
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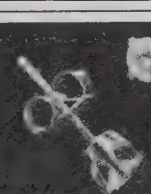
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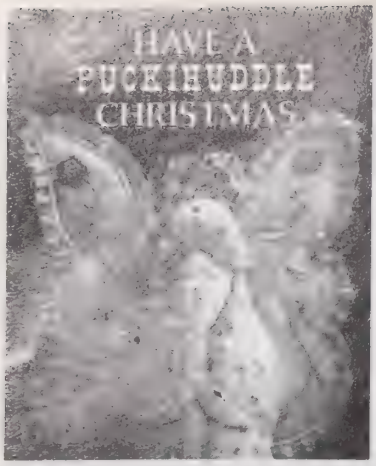
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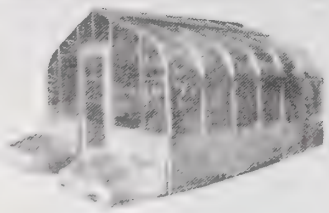




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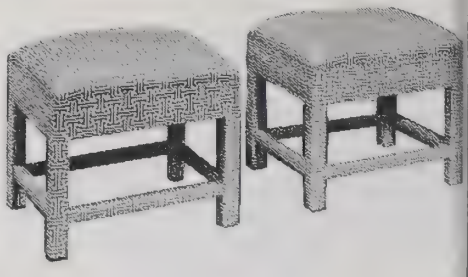
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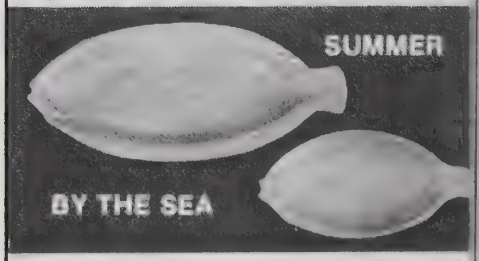
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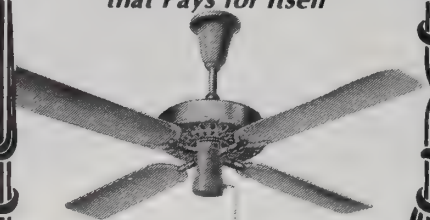


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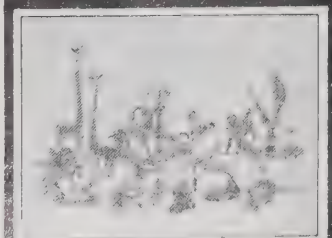
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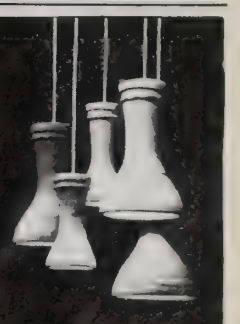


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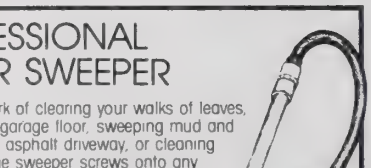
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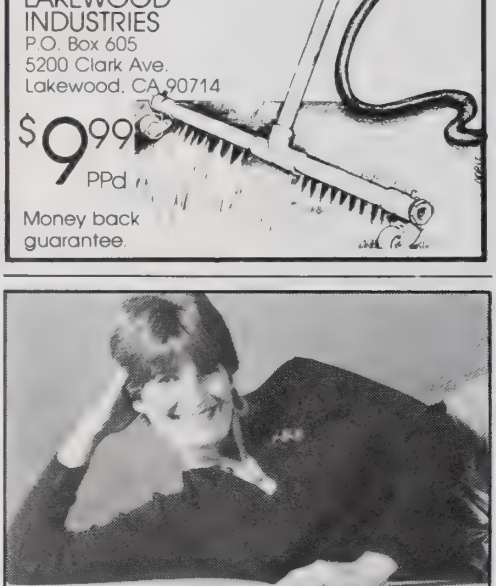
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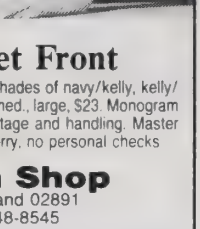
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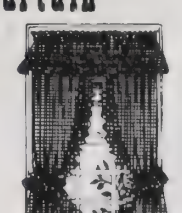
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09

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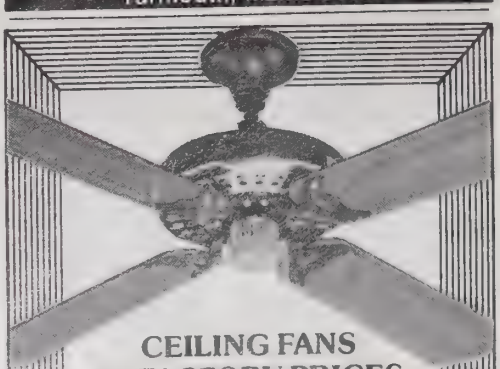
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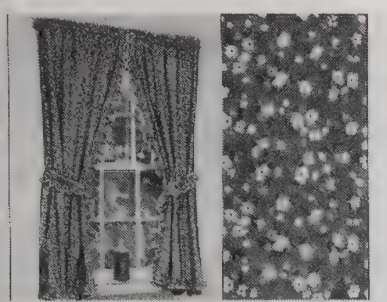
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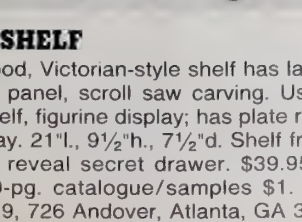
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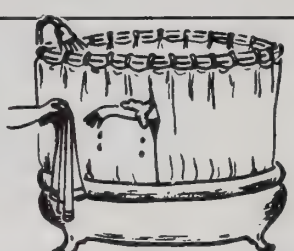
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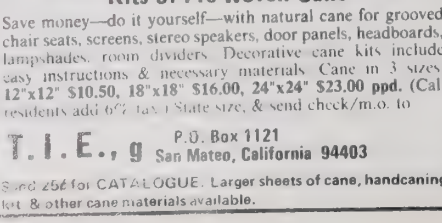
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PAINT IT BLACK

continued from page 191

...ate in 1970 when the Beatles were so exhausted from so many colors that they had to dissolve into a white album in a pool of white. . . . And everything in my life, the red furniture, the album covers, dissolved, too. I became a writer, and when my pieces stopped being rejected, I went a block away, and took an apartment much better than what I had—since it was completely furnished by sane landlords who'd never heard of Mick Jagger, or the '60s, either (although they had of course heard we were in Hollywood since the court itself was a mixture of Versailles and Chinese).

That way, I could simply call Goodwill and abandon all my red furniture and move on once and for all into a new decade—and it was at the Versailles/Pagoda Court that Paul came to get me for our first date in 1974. I was wearing my black patent leather purse (among other things) and he took one look at it and said, "Golly, can I see that for a minute?"

"Sure," I said, and watched fascinated as he held it up to the light, scrutinizing it minutely for some kind of special secret.

"Gee," he finally exhaled, "I'd like to get a purple shirt. Just like your purse."

"That's not purple," I cried, filled with delight—although at the time I had no idea why—"it's black! Patent leather!"

"But it's so shiny!" He said, "I thought it had blue in it. Doesn't purple have blue in it!?"

"Are you color blind or what?"

"Well," he said, "sometimes I can see blue. Because blue shines."

"Oh," I sighed, feeling little valentines of relief welling up in my breast.

Suddenly I looked around the room and imagined everything painted with only one color—the color of true black and white, and I thought that all I'd ever want to paint anything again was blue as the purple of my black patent leather purse the day shiny turquoise filled the skies with love. ■

PASTEL RAINBOW

continued from page 114

was upholstered in a pale color, it had to be washable; walls were painted in high gloss paint so that they would reflect light in dark city apartments and yet be easy to clean.

Now that the minimalists are enjoying greater financial success, and are working on more lavish projects, they are not limited to such inexpensive design solutions. But they have not completely forgotten those early lessons in practicality.

"When you get into higher budgets, there are a million different solutions," said Bray. "I like color, but especially the pale tones I see in nature." Marble and other stones in pastels provide one alternative to the starker black-and-white color scheme.

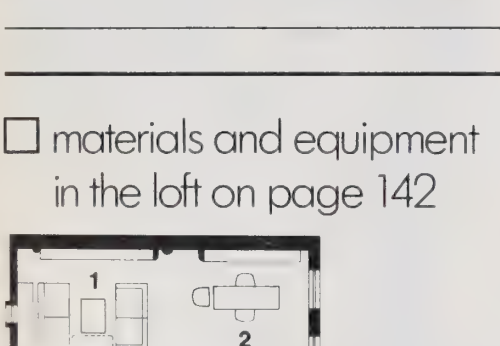
"We want pale colors you can walk on. If the material is not chosen correctly, it just can't be properly maintained," Bray added.

For now, the future of pastels seems assured. Neither design traditionalists nor the more adventurous are ready to move onto a new colorway. But Beylerian, one of the persons who started it all, is already thinking ahead. "There's always a counterculture," he said. "When something is in the air, the world is already ready for the opposite."

So what better solution to safeguard the future of his pastel offspring than to marry them off to the primaries? "Everyone keeps grouping primaries like families who have to stay together. They don't," said Beylerian. "Why, some of the pastels are even better when they are used with red or blue or green." ■

BUILDING FACTS

☐ materials and equipment in the loft on page 142



1. Living, 2. study, 3. dining, 4. kitchen, 5. entry, 6. bedroom.

ARCHITECTS: Alan Buchsbaum, German Martinez, Steve Tilly of Design Coalition, New York.
SQUARE FEET: 1,400

• EXTERIOR
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Insulat... ...installed between exte... ...ass and interior transi...
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• INTERIOR
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Ceilings: In ma... ...ter In bathroom, ...
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Lighting fixtures: Low-voltage track and fixtures by Edison Price. Dimmer control by Lutron Electronics Co.
Interior paints: White Architectural Gloss and Agate Gray Flat and colors in skylights all by PPG Industries.
Fireplace: Heatilator Fireplace, Div. of Vega Industries, Inc.
Hardware: Plastic by Ironmonger. Shelves by Metro Wire Shelving.
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Kitchen and bathroom countertops: Plastic laminate in Snow White by Formica.
Plumbing fixtures: In kitchen, by Elkay Mfg. Co. #LCR 3322L-C. In bathroom, by Kohler Co. K516-5. Countertop lavatory in white by American Standard.
Kitchen equipment: Dishwasher in white by KitchenAid Div., Hobart Corp. Refrigerator by Amana Refrigeration, New York.
Heating: Steam.
Furnishing: Director's chairs by Telescope Folding Furniture. Coffee table, black marble vase and ashtray, white marble pencil tray and paperweights, round marble vases in black and white all from Atelier International. On dining table, hurricane lamps from Lee Bailey, Henri Bendel Inc.
Artwork: In dining area, painting by Jack Goldstein. In living and office areas, drawings by Robert Longo. All from Metro Pictures, New York.

☐ materials and equipment in the kitchen on page 176

ARCHITECT: Peter Rooke-Ley, P.O. Box 613 Ross CA 94957.
INTERIOR DESIGNER: Maria Quinn, Olivieri Quinn Associates, 300 Broadway, San Francisco CA 94133.

• MATERIALS
Flooring: Oak hardwood.
Countertops: White and gray "Columbia" marble countertops from Clervi Marble Co. 221 Bayshore Blvd., San Francisco CA 94124.
Wall Behind Range: 6" Portuguese tiles hand-painted white and green, from Country Floors, New York NY 10022.
Walls and Ceiling: White walls and ceiling with gray molding.
Cabinets: Gray washed and polyurethaned oak. Custom-built by Theo Steinbach, 31 Mill St., San Rafael CA 94901.

• EQUIPMENT AND APPLIANCES
Undercounter dishwasher with stainless front panel by KitchenAid. 36" black gas range with six burners and single oven by U.S. Range Co. Continuous-cleaning single gas oven with black glass door by Roper. Warming drawer with black glass front panel by Thermador. Refrigerator/freezer, stainless steel finish, by Sub-Zero. Compactor with stainless steel front panel by KitchenAid. Movable work table custom-built by Theo Steinbach. ■

Late summer is lawn-seeding time...Hedges for knot gardens ..Sparing the caterpillar

By James Fanning

☐ lawn-seeding time

ate summer is the time for seeding new wns, one reason being that it's the ide- time for killing weeds. A final raking the area to be seeded not only puts a nishing touch on the grade, it exposes routing weed seeds to the air and sun- ine, and that's the end of them. Fertil- er—a formulation high in nitrogen, ich as 10-5-5—aked in at the ime time will be vailable to the rass roots as soon they begin grow- g, as nights grow ooler. Don't use oo much grass ed. If the package oesn't give a seed- g rate, the old ule of 5 pounds er 1,000 square et is still a sound ne. There's really o need to rake in e seed, but if you sist on doing so, se the rake very, ery lightly. The ost important oint is moisture. Once the seed is in the round it must not dry out, even for an our. Since the soil is warm at this time f the year, germination will be quick, ut don't let off on the daily watering ntil germination is complete and the ew grass plants are at least an inch igh. The first mowing of a new lawn is ery important. Don't wait for the grass o become high enough to be beaten own by rain. A height of 2 inches is mple, so set your mower at that height nd use it as soon as the tender young lants are tall enough for the mower to ut. For this first mowing, a reel mower s probably better than a rotary, but vhatever you use, make sure it's sharp, nd don't let off on the mowing and wa- ering until the weather is cold enough o stop growth of the grass.

☐ hedges and edges

ow hedges, like those that edge the eds in the French garden on page 155, re easy to plant, easy to maintain, and end an air of casual formality wherever they may be used. Mostly, the plants involved, like thyme, boxwood, southernwood, and germander are of ironclad hardiness, requiring only good drainage and occasional trimming to look their best. Under American conditions, boxwood does not perform well north of the Mason-Dixon line, but southernwood (Artemisia Abrotanum) is even finer in texture, and, although not evergreen, has both gray- and green-leaved varieties. Germander (Teucrium Chamaedrys) has bright green leaves and pink flowers that appear every summer unless they are trimmed off. Dwarf varieties of Japanese holly (Ilex crenata) also perform well as low edging, but probably none is as satisfactory as southernwood or germander. These can be sheared down to a nubbin and be all the better for it, which makes them perfect for the tight corners and loops called for in a knot garden. Thyme, spready and flat, is a good filler for the spaces defined by knots, but unusual and carefree color effects may be had by using pebbles of various colors, crushed brick, marble chips, or even smashed-up glass bottles.



This Knot Garden's edging consists of southernwood and germander, centering on a hub of boxwood, with brick wherever a hard material is called for.

☐ caterpillar amnesty

Everybody loves a butterfly, but nobody loves a caterpillar. A paradoxical state of affairs, indeed, since the caterpillar and butterfly are the identical insect at different stages of development. The gardener has a legitimate cause for complaint, of course, when voracious larvae gobble up cherished plants, but second thoughts are in order if the plant being chewed on is one that will renew itself. Milkweed, for instance, is the favorite food of larvae of the beautiful orange-and-black monarch butterfly, and almost any milkweed plant can spare a few leaves. So don't be in too great a hurry to exterminate every caterpillar that shows its head: The grown-up caterpillars we call butterflies have their place in the landscape, too. ■

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YOU AND YOUR CAR

continued from page 32

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*Try to talk to the former owner. Even better, ask him to drive you around and observe how he handles the car. An aggressive, "lead-foot" driver will prematurely age any car; a smooth, sympathetic driver will cause little wear at all.

*Bank loans for used cars very widely. Shop around for the loan as well as the car. ■

BEST in BOOKLETS

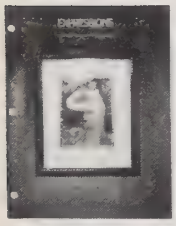
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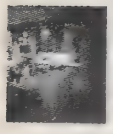
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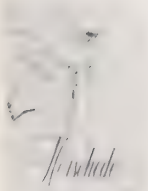
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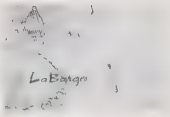
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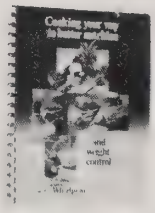
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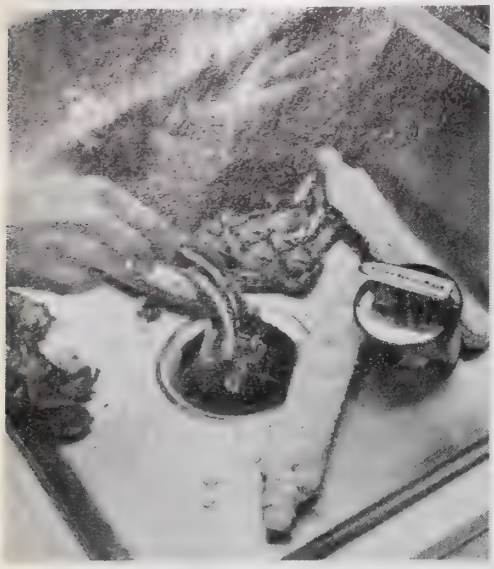
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OCTOBER 1981
VOL. 153, No. 10



ON THE COVER

Surprise finds its way into everything Geoffrey Beene designs. Here, an arrangement of nasturtiums is gathered together in a galvanized sauceboat that he found on a trip to France. For a look into his secret gardens, turn to page 116. Photograph by Edward Oleksak.

DECORATING
ARCHITECTURE
BUILDING

54 Homestyle
Edited by Elizabeth Gaynor
104 House Sense
By Jean Spiro Breskend
108 The Art of Making a Home
122 Dazzling Table Settings
126 Surprise—Billy Baldwin Picks Himself a Flower Print
134 Freewheeling Design by a Woman with Vigor and Vision
140 Essentially Sensuous—Luxurious Setting for Art Collectors
149 Gardens and Houses of Bright Pride. *By Paula Rice Jackson*
156 Reflections on Living Up to an Irish Castle. *By Mme. Olda Fitzgerald*
157 Print Rooms. *By Desmond Guinness*
158 The Print Room Comes to Life in a City Bedroom
162 What's Irish about Irish Furniture?
By The Knight of Glin
166 A House Shaped by Trees
172 Patience Makes Perfect
182 Kitchen that Teases the Eye

FEATURES

8 Current: Architecture, Art, Books, Music, Movies
38 Upfront. *By Elaine Louie*
62 Home Entertainment. *By Hans Fantel*
64 Energy Answers. *By Sandra Oddo*
70 Collecting. *By Rita Reif*
80 Country Views. *By Dee Hardie*
82 Entertaining Notebook
By Nancy Richardson
98 Money. *By Paul Gross*
107 The Pull of the Past (*Editorial*)
128 The Orient Express Returns
By Lesley Blanch
192 The Kitchen

WINE & FOOD

179 Party Foods that Look the Part
184 Good Spirits: Capture the Irish Spirit. *By Freddi Greenberg*

BEAUTY & HEALTH

74 Looking Good, Feeling Fit
By Mary Seehafer
92 Your Family's Health: Prescription Drugs. *By Gael MacDonald Wood*

GARDENING & HOUSE PLANTS

85 Plants Around the House
By Richard Langer
116 Geoffrey Beene's Garden
245 The Garden. *By Alice Upham Smith*
246 Gardener's Notes. *By James Fanning*

ANTIQUES

58 Antiques: Questions & Answers
By Louise Ade Boger

TRAVEL

42 Going Places, Finding Things
Edited by Paula Rice Jackson

READER'S SERVICE

98 Dear H&G. *By Margaret Morse*
194 Shopping Information
198 Building Facts
210 Shopping Around with Audrey Nichols
248 Best in Booklets

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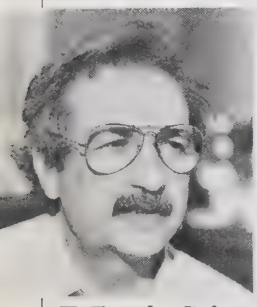
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ARCHITECTURE

BY MARTIN FILLER

The mall of them all



■ *Frank Gehry, architect of the new Santa Monica Place mall.*

In terms of its impact on how Americans live, the indoor suburban shopping mall is probably the most important building type to emerge in this country since the skyscraper. Both are uniquely American solutions to the problems of commercial land development. During the wholesale suburbanization of America just after World War II, this country was high on housing but forgetful about community planning, and shopping malls emerged as makeshift town centers for the innumerable subdivisions that sprang up all across the continent. Especially since 1960, malls have become a central part of the American way of life, and like them or not, they're definitely here to stay. While malls continue to get more and more elaborate—Houston's Galleria and Chicago's Water Tower Place are prime examples—very few have any real architectural distinction. Chrome-plated elevators, futuristic fountains, exotic plantings, and book-matched marble do not necessarily guarantee a good mall design, no matter how ritzy the materials might be.

But Santa Monica Place, a recently opened shopping complex in Southern California, demonstrates what is possible if developers collaborate with our best architectural talent: It is arguably the handsomest mall in America. Its owners, the adventurous and far-sighted Rouse Corporation (developers of Boston's Faneuil Hall and Baltimore's Harborplace) turned to a designer with whom they'd worked on several previous projects: Frank Gehry, the Santa Monica–based architect best known for his startlingly unconventional and boldly sculptural houses (see *House & Garden,* September 1980, page 146).

The results at Santa Monica Place are spectacular. One side of the nine-acre, $50-million structure is sheathed in cut-out layers of Gehry's favorite material—chain-link fencing—which becomes a gigantic billboard spelling out the name of the mall in ghostlike letters three stories high. Santa Monica Place is part of the new phenomenon of enclosed urban shopping centers—The Mall Goes to Town—and Gehry has made it relate quite sensitively to its surroundings, the down-at-the-heels but reviving downtown business district of Santa Monica. Unlike suburban malls with their inevitable asphalt-moonscape parking lots, this one can be approached by foot: Parking is stacked in adjoining five-story structures.

Inside Santa Monica Place are some of the most exciting indoor spaces to be built in this country in recent years. Three shopping levels (containing 163 stores in all) are banked around a series of courtyards given uncommon interest by boldly exposed structural supports and subtle penetrations of light from skylights and clerestory windows. Everything is remarkably clean-lined, and there are few of the extraneous doodads that mar most malls. Gehry now regrets that the management did not insist on design-review rights over tenants' shop-front signage, but the success with which Gehry's architecture stands up to those sometimes trashy graphics is an index of its strength. They say everything happens first in California. For the future of shopping malls we can only hope it's true. ■



■ *The south side of Santa Monica Place has huge chain-link letters that spell out its name.*

ART

BY MARY ANN TIGHE

"Queen Victoria's Favorite Painter: Sir Edwin Landseer"
October 25, 1981–January 3, 1982, Philadelphia Museum of Art; February 10–April 12, 1982, The Tate Gallery, London.



■ The Life's in the Old Dog Yet, *1838 oil painting by Sir Edwin Landseer.*

It's been a long time since the art world has given serious consideration to any pre-20th-century artist whose work did not contain some seeds of modernism. Flatness, an emphasis on the underlying geometry of forms, an absence of narrative and sentimentality—these are the traits esteemed in early artists because they help to validate contemporary work. No wonder the reputations of so many 19th-century painters have suffered! The virtuoso renderings of charming subjects that the most popular artists of the 1800s specialized in seem alien to present values and needs. But, as High-Tech has made way for chintz in living rooms, so American museums are reevaluating the overstuffed glories created in picturesque studios before 1900. The Philadelphia Museum of Art has been the most active pioneer of this effort, breaking ground two years ago with its astounding review of the Second Empire period. Now Philadelphia curator Joseph Rishel does it again with the first exhibition in the United States of the work of Sir Edwin Landseer (1802–1873), the most celebrated artist of Victorian England.

It is very easy to explain the decline in

Continued on page 12

Christophe de Menil, Tim Street-Porter



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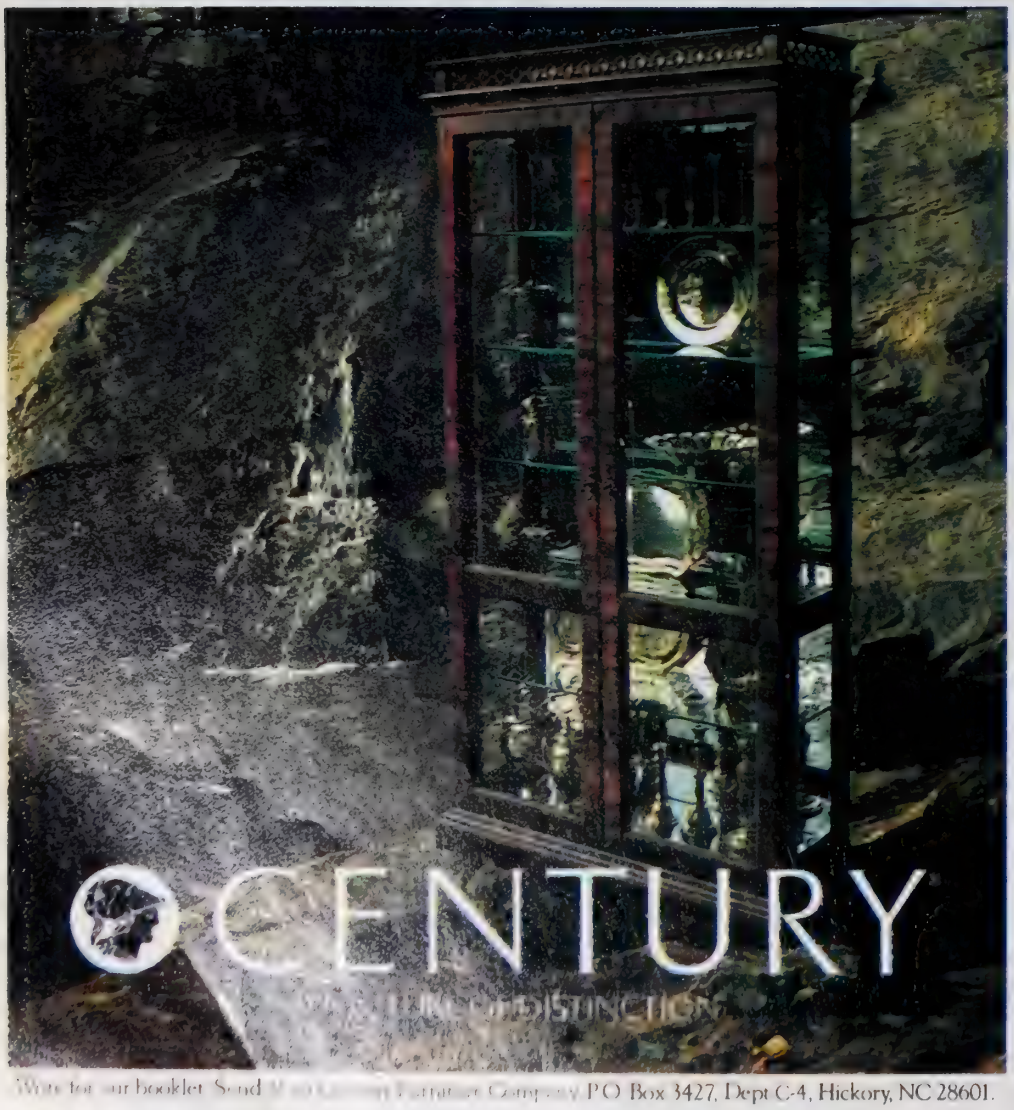
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ART

continued from page 8

Landseer's reputation from the days when Queen Victoria called him "My Edwin." Can any artist be well-regarded by prevailing standards if his specialty is animal pictures, especially detailed, loving portraits of dogs? Yet this is exactly the kind of work that made Landseer's reputation and fortune. The royal family, the nobility, even the intelligentsia of mid 19th-century England revered Landseer for his ability to portray the inner life—and the gloriously textured exterior—of all manner of beast from wild creatures to strays.

The English have always been surprisingly uninhibited in expressing their affection for non-human species. The animal painter has a long tradition there, culminating in the horses of the 18th-century master George Stubbs. So when the young Landseer, at age four, displayed a talent for drawing house pets, it was natural that his engraver father would direct him toward a career as an "animaliste."



■ *Landseer's portrait of Queen Victoria, Prince Albert, and a clamoring menagerie.*

Landseer's success came very young. By 16, he was already exhibiting with the Royal Academy. Yet he never regarded his work as frivolous or his subjects as unimportant. Many of his pictures portray a moment in literature or history. Others use their canine subject as a vehicle for a statement about politics or ethics. Even commissioned portraits of family animals were based on a careful study of anatomy and overlaid with a high moral tone.

Landseer's technical gifts as a painter were considerable. He brought to his theme a flashing brushstroke, a strong compositional sense, and a talent for modeling form and rendering texture. Even some of the critics of his own day, however, did note that Landseer's passion for a flawlessly finished surface sometimes made the work too glossy, what we'd call "slick" today.

Despite the consistent grace and good

Continued on page 18

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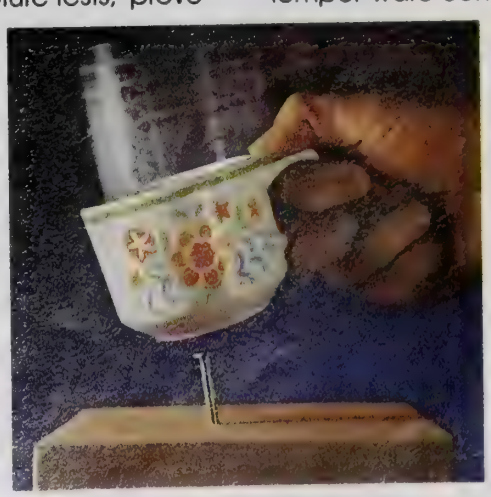
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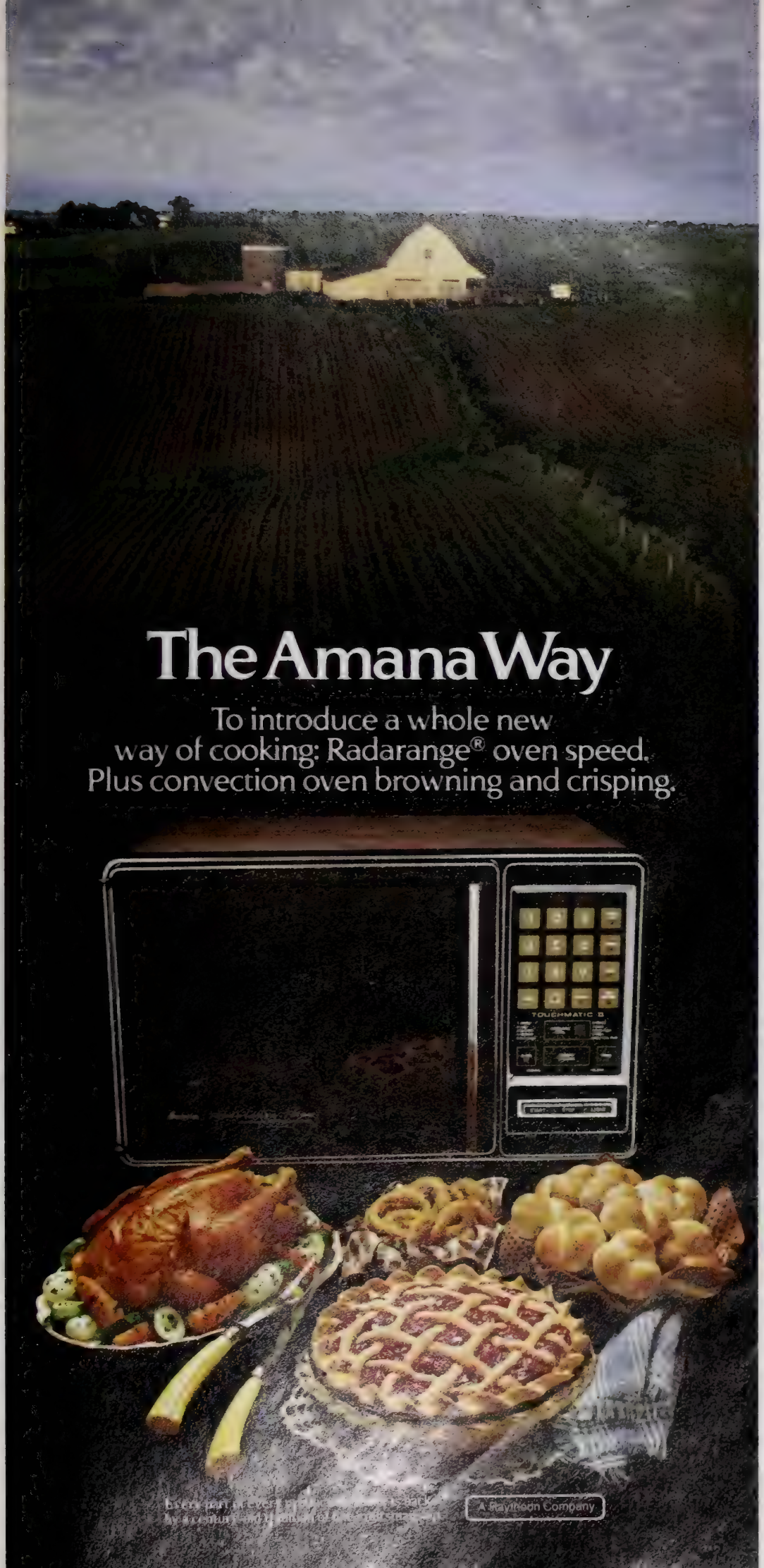
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ART

continued from page 12

humor of his paintings, Landseer's personality veered from a witty, charismatic manner that won the friendships of Victoria and Albert, Keats, Walter Scott, Dickens, and a wide circle of nobility, to periods of depression aggravated by his use of drugs and alcohol. When he died, the impact of Impressionism had only just begun to be felt upon art history, so he never saw his reputation decline. This major presentation of Landseer's work—109 paintings, 25 drawings, and 18 prints—should bring his art back into public consciousness again, and increase the growing enthusiasm for the marvelous "monstrosities" of 19th-century art. ■

BOOKS

BY CAROLINE SEEBOHM

Cities
edited by John McGreevy
Clarkson N. Potter; $17.95

Thirteen cities, generously illustrated, and described by people personally connected to them, make up a book of immediate appeal, even for those dedicated to the rustic life. Anthologies such as this depend, of course, on the quality of the contributors, and editor McGreevy has on the whole made inspired choices. Read, for instance, Germaine Greer's lyrical hymn to Sydney, Peter Ustinov's gossipy tour of Leningrad, or Jonathan Miller's loving and evocative memoir of London.



■ *Peter Ustinov, actor and now author of a gossipy tour of Leningrad in* Cities.

For me, the most illuminating, because the most surprising, were the contributions from pianist Glenn Gould, who succeeded in making Toronto both interesting and amusing, and Anthony Burgess, whose brilliant reflections on the pagan origins of Rome have changed forever my ideas about the Holy City. There are also some duds—I shall meanly single out Melina Mercouri's self-serving ramblings on Athens and George Plimpton's pedestrian piece on New York. (But who would *you* choose to write about that impossible city?) Strong opinion, of course, is the book's charm—it will arouse the passion of even the most blasé city-lover. ■

MOVIES

BY DAVID DENBY

This past summer was sweetened by a surprising and lovely gift—Steve Gordon's *Arthur,* a generally successful attempt to revive the giddy conventions of the classic screwball comedies of the '30s. One had thought that the world of drunken playboys and gigantic bathtubs had passed into nostalgic memory, along with the imperishable image of Carol Lombard wriggling in satins and William Powell muttering an insolent remark beneath his breath. But now nostalgia must yield to the excitement of a good new movie. *Arthur* returns us to a movie fantasy of life among the very rich, a never-never land of yellow-and-black Rolls-Royces, oak-paneled rooms with 20-foot ceilings, and immaculately groomed servants with superb diction and bearing.

As Hobson, the implacably urbane butler who looks after Arthur (Dudley Moore), a drunken scapegrace millionaire, Sir John Gielgud gives the movie a kind of spiritual elegance and force that even such '30s classics as *Easy Living* and *My Man Godfrey* lacked. Hobson may be a supercilious snob, vicious and unyielding, but he's also a lonely, melancholy man who fervently believes in fine and beautiful things. His aestheticism, his standards, are a sign of strength. With his famous voice honed to an insinuating smoothness, Gielgud makes this stock figure both funny and touching. *Arthur* pays homage to a period of history (movie history, anyway) in which a tongue-lashing from a butler could make a millionaire cringe.

Arthur is a cream puff, a *jeu d'esprit* with a touch of melancholy. Among the other new movies, however, the best is also the most serious. Those of us who always complain that American movies have turned into comic strips, that there's nothing to interest anyone old



■ *Dudley Moore and Liza Minnelli in Steve Gordon's nostalgic comedy,* Arthur.

enough to shave, have to put up or shut up, I think, when something really demanding comes along. Sidney Lumet's *Prince of the City* is such a film. The movie is too long, too complicated, and some of it is unnecessarily squalid, but this is an inspiring achievement nonetheless. Lumet has returned to the territory he first covered in the 1973 *Serpico*—New York police corruption—but he's gone much, much deeper. *Serpico* was a glib, slightly demagogic celebration of a natural hipster and truthteller at work in a police force filled with slobs, liars, and sadists. The movie was entertaining but shallow and unconvincing.

Prince of the City (adapted from Robert Daley's book) is also based on a real-life figure, Bob Leuci—known in the movie as Daniel Cielo. It's the early '70s, and Danny (Treat Williams), an Italian-American with Mafia relatives, is a member of New York's Special Investigative Unit. Danny and his colleagues are free to go underground for weeks, pay off junkie informants with dope, or use illegal or quasi-legal wiretaps to set up a big arrest. With these unorthodox methods, they have built an enviable record of arrests.

When Danny is approached by prosecutors looking into police corruption, his anger at the men carrying out the investigation seems to be the familiar

Continued on page 26

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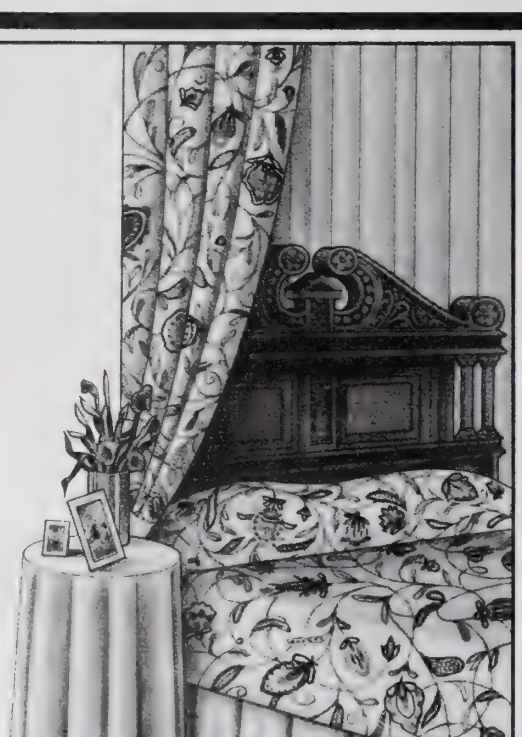
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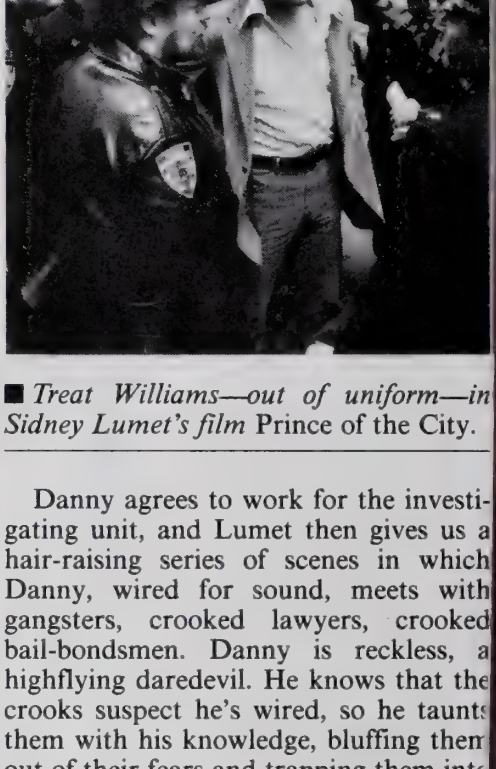
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MOVIES

continued from page 18

contempt of a lawman who works the streets for those in three-piece suits operating out of plush offices. Still, there's something excessive about his rage; we're not quite sure how to interpret his obscenities and anguish. Does Danny have something to hide? Is Treat Williams simply overacting?



■ *Treat Williams—out of uniform—in Sidney Lumet's film* Prince of the City.

Danny agrees to work for the investigating unit, and Lumet then gives us a hair-raising series of scenes in which Danny, wired for sound, meets with gangsters, crooked lawyers, crooked bail-bondsmen. Danny is reckless, a highflying daredevil. He knows that the crooks suspect he's wired, so he taunts them with his knowledge, bluffing them out of their fears and trapping them into indictable offenses. The writing and acting in these scenes are as colorful and as faithful to America's street idiom—tender, obscene, brutal—as comparable moments in the original *Godfather* movies.

Delighted with Danny's success, the prosecutors pressure him into testifying against his police buddies. His friends, guilty of assorted corruptions and terrified of their loss of status, either confess or commit suicide, and Danny, feeling like a betrayer, begins to come apart physically. Finally, after many hints, we realize to our horror that Danny isn't entirely clean himself, that now and then he's walked off with dope or money captured during arrests.

So what begins as a conventional study of heroism under pressure becomes a feverish meditation on the corruptibility of good men. Lumet and his co-screenwriter, Jay Presson Allen, take us deep into the convolutions of pride and shame, loyalty to buddies versus

Continued on page 2



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Why musical debuts often go unnoticed...

MOVIES

continued from page 26

loyalty to truth. The movie is a remarkable study of moral ambivalence, and much of it is heartbreaking—in many cases, the police in this movie break the law in order to enforce the law. But *Prince of the City* transcends its ostensible subject. If we respond to Danny's dilemma at all, we are likely to respond all the way, and with a strong element of self-recognition. Most of us, after all, are a compound of desire and fear, ambition and conscience; most of us are thoroughly ambivalent in motive and act. *Prince of the City* doesn't let Danny or the audience off the hook; we're still wondering at the end whether he's a good man or not, just as we might wonder about ourselves. The movie isn't an easy experience, but it dramatizes a nearly universal moral condition so powerfully that we come out of it feeling exhilarated, more in touch with ourselves, and possibly even stronger. ■

MUSIC

BY ALAN RICH

The rocky road ahead

The telephone rang in my office, and the voice at the other end sounded troubled. It was a young singer, who had made his New York debut in one of the city's smaller halls—Carnegie Recital Hall, I think it was—a week before. The manager who had booked this concert had assured him that all the New York critics would be there, that all debuts are automatically reviewed in daily newspapers and even in some weeklies. So far, however, no reviews of this singer's concert had appeared, and he was calling to find out when I would run mine.

Well, I hadn't been at the concert that night, nor had any of my colleagues. We hadn't been goofing off; there were some dozen major events in New York on that particular night, and there aren't a dozen full-time critics among all of New York's working press. None of this was any comfort, of course, to the sad-sounding young man on the other end of my phone. He was well aware that the way today's concert industry operates, your chances of being booked for a tour, or an orchestra date, or even an audition for a big-time opera company, are virtually nil until you've been noticed by the New York press. If, as I sometimes get angry enough to believe, our musical managements sometimes function the way meat-packaging plants do, that New York review becomes like the grade tattooed onto the side of a leg of lamb.

There are as many ironies in the situation facing a young musician trying to get a start these days as you can count. The first is the very obvious fact that our universities and conservatories now produce performing artists of phenomenal skills, and in remarkable quantities. Forty years ago an American soloist, singer, or conductor was regarded in world markets as a freak, only a step or two above a trained ape. Now that has reversed. Name the five most popular concert pianists active today—four are bound to be American born and trained. Name the most popular conductor today in Vienna, that hallowed musical shrine—it's a fellow by the name of Leonard Bernstein.

The irony, however, is that for every Cliburn or Bernstein, hundreds of young American performers, including the best, still sit around twiddling their thumbs, waiting for that first launch into orbit. A further irony is the enormous expansion in the building of performing-arts centers in cities across the land, large and not-so-large alike, the Lincoln Center complex cloned everywhere you look. In just the last couple of years (recession years, cutback years, we're told), new halls have opened in Minneapolis, Salt Lake City, Denver, San Francisco, you name it. Shouldn't these municipal centers be the scenes of the debuts of all these young talented artists? Why should these youngsters have to come to New York and spend up to $2,000 for a Carnegie debut that may or may not earn that crucial seal of approval?

Time after time I've been invited to the openings of new halls, and have talked to the hall's own booking manager about musical plans. Local artists? Well, maybe a low-price "talent search" recital series shunted off to Saturday mornings, but the big money goes into

Continued on page 35



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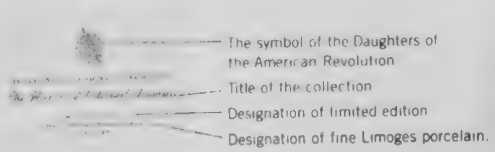
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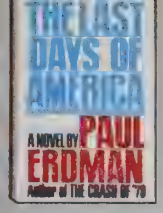


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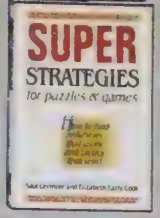
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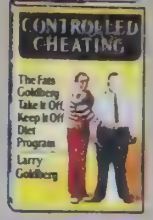
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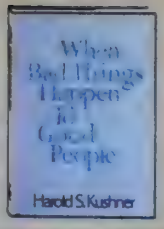
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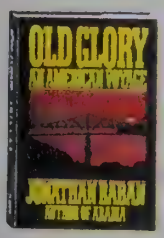
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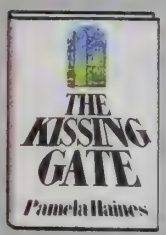
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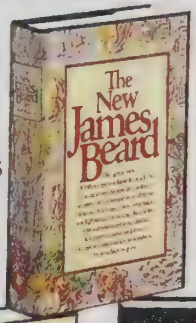


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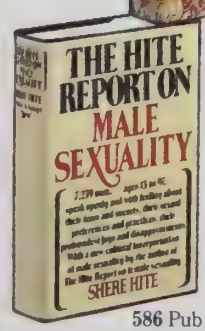
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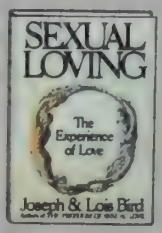
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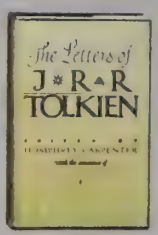
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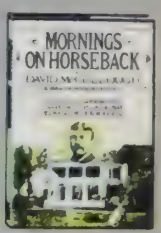
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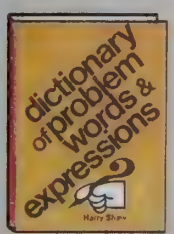
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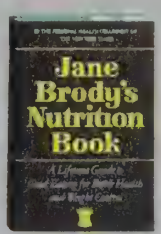
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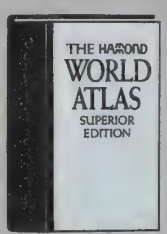
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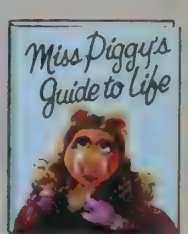
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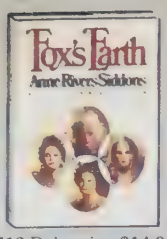
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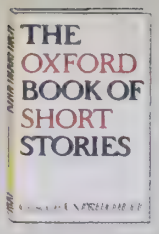
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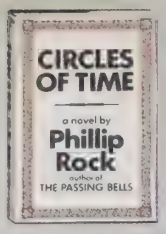
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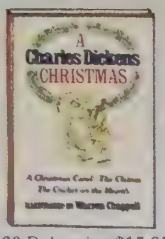
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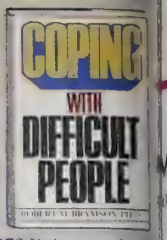
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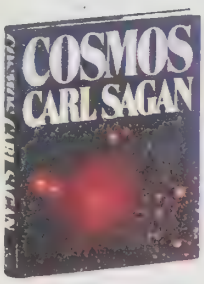


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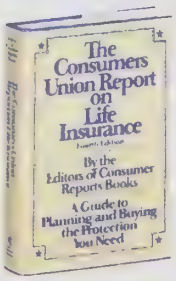


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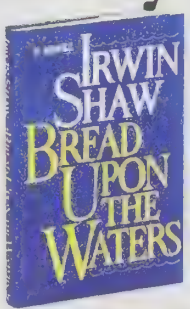
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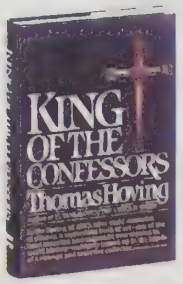
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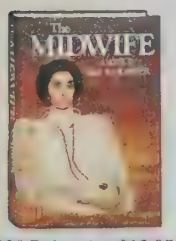
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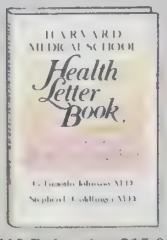
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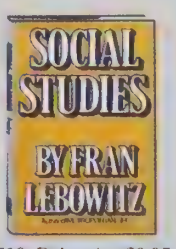
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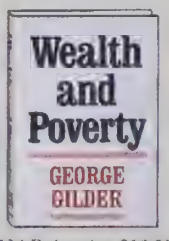
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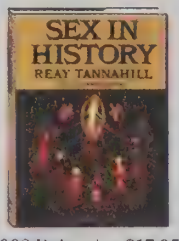
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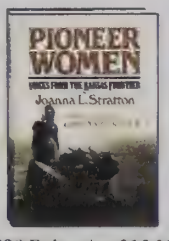
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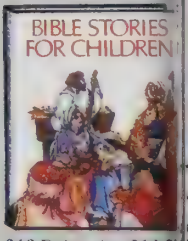
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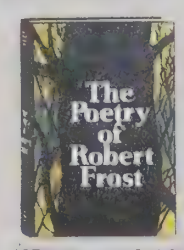
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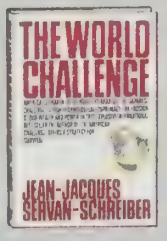
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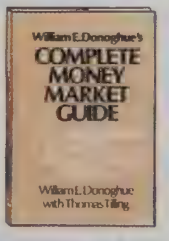
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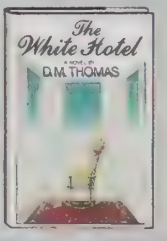
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MUSIC

ntinued from page 28

ooking those packages of "name" art- ts put together in the New York of- ces. The final irony there is that, while ese packaged entertainments are splen- id sops to local social leaders who just o-o-o-ve to claw at visiting celebrities, ine times out of 10 those celebrities are bored by the rigors of touring and of epeating the same program night after ight that they don't even know where ney are. Surely a concert by some eager, sing local musician would provide infi- itely greater value than your basic

For every Cliburn or Bernstein, hundreds of young performers wait for that first launch into orbit

"It's-Tuesday-night-so-this-must-be-Sandusky-ho-hum" ritual.

Try to tell that, however, to most of your local managements. It's really their fault, not so much the fault of the New York agents, that an artist isn't considered worthy without New York cachet. And so the young hopeful artists pour into New York against all odds, and—as was the case with the young man who called me—get lied to by managers who promise them automatic reviews in *The New York Times.* Yes, there was a time when all debut concerts *did* get reviewed. But New York had more daily newspapers than it does now, all of them with full staffs of critics, and New York had fewer concert halls for critics to cover than it does now. When I joined the *Times* in 1961 there were perhaps six halls that we regarded as the "beat." Now there are more than twice that many, but the *Times* hasn't doubled its staff or its space allotment for music, and most likely never will.

To make life worth living for the new talent pouring out of our schools, there needs to be an end to this obsession with the centrality of New York; artists and managements alike need to realize that a musical career created in Seattle, San Francisco, or St. Louis can produce rewards as great, if not greater, than that uphill fight in New York. The pride our cities take in new buildings should be matched by pride in the careers launched within all that fancy new real estate.

Oh, and by the way: That singer who telephoned me came back to New York a couple of years later to try again. This time there were critics at his concert. He got clobbered. ■

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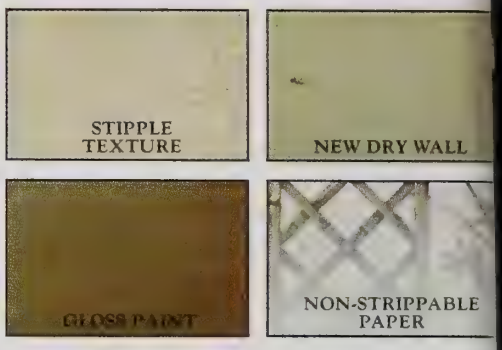
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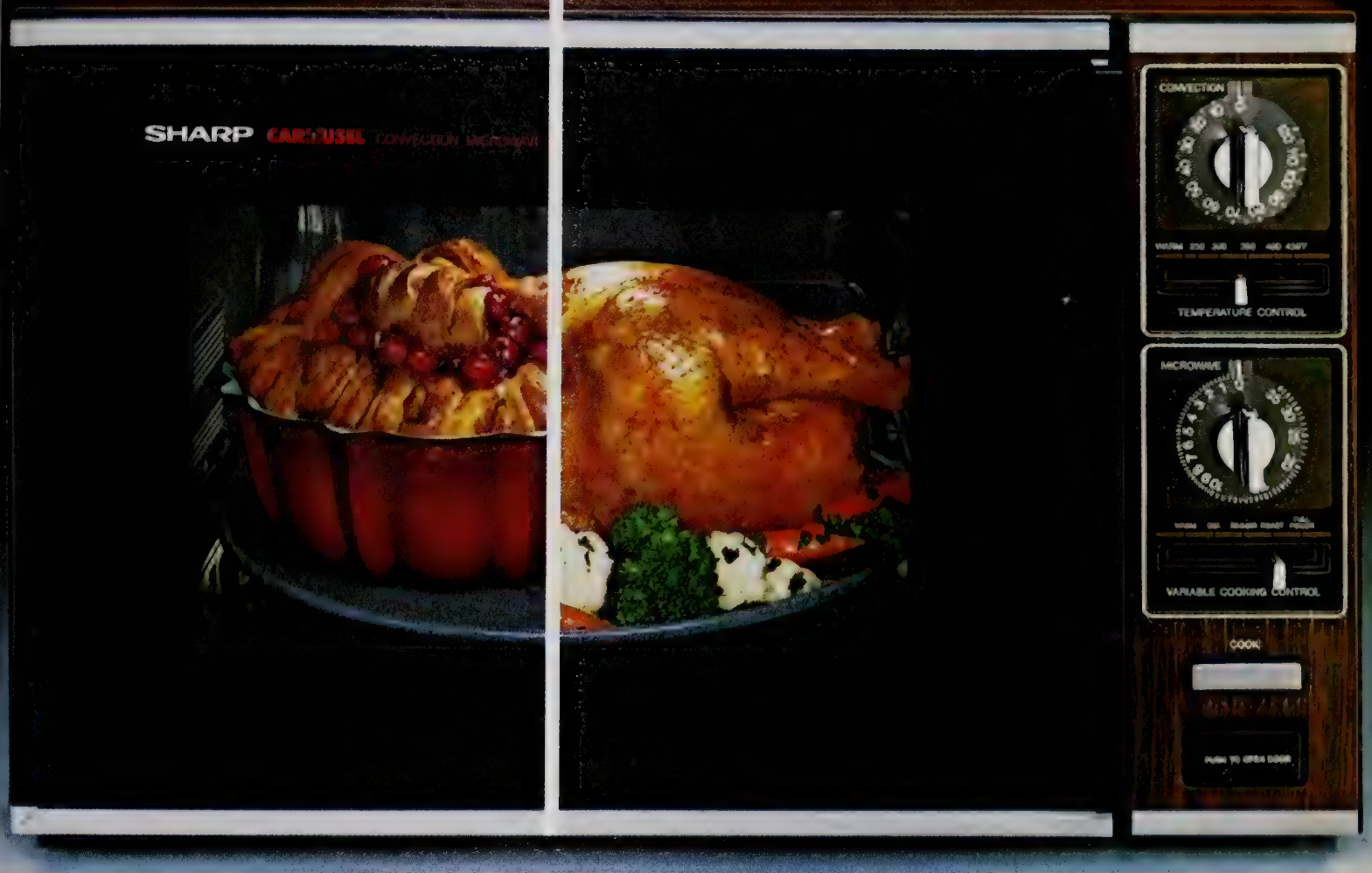
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Climbing your family tree

Your parents and grandparents may have stories to enrich you and generations to come. Ask!

By Elaine Louie

History, as we know it from books and family photo albums, is incomplete. Even what our parents told us when we were children is lacking. They might tell us about the lovable eccentric who went West in a covered wagon but forget to mention the one who married the Indian. Most of us arrive at a point in our adult lives, however, when we realize that not to know our own history is to be ignorant. Deciding to be our own historians can educate us in two ways: It can make our own families more comprehensible, and it can place us in time, making the statistics in history books come alive.

The epiphany that tells us to talk to our parents and grandparents before they disappear arrives quietly and unannounced. Sometimes it lingers on before we are actually moved to take down that history. In youth, our brains are always being gently tickled by ideas of life before we were around: My mother told me once that when she started menstruating, there were no disposable napkins. Mary Evans, a literary agent, realized one day that when her grandmother was a little girl, there were no automobiles. Margo Jefferson, a black writer, wondered about the grandmother who, on a bus from St. Louis to Chicago, put on a French accent and told the driver she was French Canadian, so she could sit in the white section of the bus. But none of us probed much further while we were surrounded by and chafing against our families, in the process making our own histories. It took physical and emotional distance to make us truly curious.

WHAT WE FIND OUT—MARY'S STORY

Mary Evans had always known her great-grandfather had been Governor of Indiana, and when she was 18 she was given her papers from the Daughters of the American Revolution, which she promptly lost. But she never questioned what kind of governor he was until she herself got po-



litically involved during college.

Only after Mary left the Midwest to go East to Barnard could she come home and go with her grandmother to the town of Crawfordsville, Ind., where another political ancestor, William Macrae, was buried in 1861. "On his gravestone were carved the words 'Freedom to All Humankind.' I'd known he was an abolitionist and had moved from Kentucky to Indiana because he refused to live in a slave state. But he was even *nonsexist.* To find this out meant more to me than I can say—I was a child of the '60s and anti-war. But these same issues—human rights, abolition—had all existed before. My grandmother and I could not talk about Nixon, but suddenly we could talk about Taft and old politics and be honest and not have the volatility of current events. We shared perceptions about the past, that she loved Teddy Roosevelt, a progressive who announced his candidacy on young grandfather's farm." From her father's side of the family, Mary learned to embrace tradition. From her mother's side, she discovered spunk. Her maternal grandmother started working as a receptionist during the Depression and rose in the hierarchy to become head of personnel at Container Corporation of America. There was no time for romance. Remarriage came only after she retired. Says Mary, "All my grandmother's stories start, 'I was the only woman there.' It wasn't until I started working that I ever thought about the similar problem she and I faced."

MARGO'S STORY

In 1971, Margo Jefferson was a Columbia University for graduat school, far from her family in Chi cago. "Looking for my own histo ry coincided with the blac movement and feminism. I began to as about my family history, black history female history, and think about the com prehensiveness of history in general. She realized that the "early stories w heard in my family were for moral up lift," and she got the less enchanting de tails when she got older.

Margo knew her family left Coffee ville, Miss., to go north, but didn't knov why. When she made the effort to in quire, she found that three reasons stoo out. Her aunt came back from colleg and refused to address white women a 'yes, ma'am.' She preferred to say "yes Mrs. So-and-so." Another day, an aun was waiting at the back of a house t which she was delivering laundry, and i started to rain. Instead of getting soaked she came to the front door, behavior tha was frowned upon. "At home, the blac kids were let out of school first so the could avoid fights with the white kids, says Jefferson. "One time my father an brother, who were then about 10 and 1 were being chased, and they got ma and threw rocks at the white kids. On kid got a little cut. That day my grandfa ther was called into the general stor but he pulled a gun and said, in the fals amiability that's the style of the Soutl 'Try what you want, but I'll get two you first.' That night the family frien stood around the house armed wit guns, and Ned, my grandfather, le alone. The next day, the white men can around, without guns, and in that san bogus amiability said Ned's in troub and grandmother had better go.

"As we got older, we heard about m cegenation and about the uncle wh passed for white, worked as a salesma and when he could retire at 65 and n longer needed his job for survival which was passing for white—he cam back into the family. Psychologically, h

Continued on page 4

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continued from page 38

was lonely."

Jefferson is weaving this material into a novel. "Both my parents say their families are a history of progress, and it's very clear my sister and I have to contribute to it, but this history is by no means diminished by stories of setbacks or nervous breakdowns. I'm not romantic about my family and more information only makes that clearer. I don't feel I have to perpetuate the family physically, because the picture is emerging—there's variety in the family, and a lot of single women—and the fact I'm a member of this family is enough. This history has given me freedom. Without it I would have been more conventional about my life. Now, I can choose what I admire and reject what doesn't appeal to me—I can find character models but *not* role models. We are a different generation of women."

> "I'm not romantic about my family, and more information only makes that clearer. This history has given me freedom."

ELAINE'S STORY

Three years ago, I started talking to my 87-year-old grandmother in her apartment, with no distractions. I realized she wouldn't be around forever. I wanted to find out how she had lived through events that I could not imagine.

The day of the San Francisco Fire and Earthquake, April 18, 1906, was also her 15th birthday. She was living in Chinatown with her mother and three sisters. "We were all sleeping when the whole building shook," she said. "I screamed. The wall across the street came down and you could see inside the building—the pots, the pans, the beds. The bricks and mortar just crumbled. The building kept shaking. There was no water to drink. Before we went to bed, we'd get a pitcher of water, but that night a piece of soap fell into it." The National Guard guided the people to ferryboats, which she and her family took to Berkeley, where 27 of them lived in her uncle's house. Somehow, they all survived, and later that year, she was [illegible] made in marriage.

They met through relatives. The day Grandpa saw her picture he immediately liked her (she was 5'5" when she was 13 years old). "Grandpa wanted a good-sized wife—he didn't want little tiny shrimps for children," she says. Asked if she loved Grandpa, who was a gambler and later a restaurateur, she said, "I learned to love Grandpa." The more she and I talked, the more I felt I could ask her.

Beginning with my grandmother and proceeding to aunts, uncles, cousins, and my parents, I learned the morally uplifting stories, the stories about progress, and a few tales of machismo. My grandfather, for example, sent his five sons to college, but when he heard that I—his first grandaughter—was going 3,000 miles East to a private school, he wanted to know why I couldn't go to an inexpensive local school. "After all," he said, "she's only a girl."

The rewards of rooting about in our own past are surely personal. But the more history each of us takes in, the more each of us learns about others as well as ourselves. What was once seen as black and white becomes the inevitable gray. Having a complete history rounds us out, prevents us from idealizing one parent more than the other, one era more than the next. It opens our eyes, and it gives us more choices as we make our own history. ■

☐ fear of cooking

My mother once told me, "If you can read, you can cook." But sometimes words alone don't suffice, especially if they are such words as poach, render, or lard. Cookbooks always tell you what *to do but seldom* how *to do it. Here, then, is* Cooking Techniques—How To Do Anything a Recipe Tells You To Do *by Beverly Cox (a chef), Joan Whitman (a cookbook editor), and Steven Mays (a photographer)—a book of over 2,000 photographs illustrating 400 cooking techniques including poaching, rendering, lardering, mincing, scaling a fish, and making a marzipan rose. The book explains the techniques of French, Italian, Chinese, and Middle Eastern cooking. Each technique is illustrated step by step, so that what appears to be intimidating, like poaching a perfect egg, loses all its mystique (Little, Brown; $24.95).*



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☐ Ireland's great indoors



The Gate House at Glin Castle has pottery, knits, books, and a lovely, warming tea

One of your first impressions upon arriving in Ireland: All the gaiety and conviviality is found indoors. There are no sidewalks spilling over with people, tables, and chairs, no café terraces lining the avenues of Ireland's cities. Instead, there's a lively, energetic spirit inside hotel lobbies, neighborhood pubs, and local restaurants that is purely expressive of Irish style. Miss it, and you miss an important part of the flavor, color, and character of the country.

Take hotel lobbies, for example. In America a lobby is like a waiting room, not often a particularly friendly place. People come and go, check in, check out, collect or leave their luggage. But an altogether different mood prevails in Dublin. Whether at The Gresham, Jury's, The Berkeley Court Hotel, or The Royal Hibernian, the activities are the same and no one's in a rush. At almost any time of day tea is set up in the lobbies. Not in little tea rooms sequestered in a small corner, but front-and-center right inside the doors. Tea at The Berkeley Court Hotel is especially nice and it isn't at all expensive. The handsome servings of freshly baked cakes, scones, and cookies are a treat. The service and presentation are lovely: linen napkins, double plates, and flowers on each tray. And if you think only women and children have the time to take a proper tea-break, you're mistaken. I found the hotels filled with Dubliners who enjoy having their tea in lobbies. It makes a very nice change.

Going to Snaffles, a restaurant on Dublin's Lower Leeson Street, makes you feel you've been invited to someone's house

Continued, page 49

☐ Irish trip tips

If you are of Irish descent, Debrett's Irish Ancestry Service, a division of Debrett's Peerage, Ltd., will delve into your family's past. For an initial deposit of £150 (about $285) Debrett's will begin the process of ancestor hunting, starting from the present and working back in time. You decide how much you wish to spend on the research altogether, and Debrett's will venture as far back as the budget allows. If the search is successful, you'll find out who your ancestors were, what they did for a living, and where they lived—which could add up to an interesting itinerary for a family trip to Ireland. For information: Debrett's Irish Ancestry Service, 106 Pembroke Road, Dublin 4, Ireland.

Continued on page 50

☐ Kilkenny crafts

Aran knits, blankets, cookware, garden tiles, glassware, hand-thrown pottery, knitted wool, linens, maps, pipes, silver holloware, and tweeds-off-the-bolt—these are Ireland's best-known traditional handcrafted products. Determined to see these crafts flourish rather than succumb to mechanized demands, William Walsh succeeded 20 years ago in establishing the Kilkenny Design Workshop as a government agency of the Irish Republic.

He purchased on his own the 18th-century stables of Kilkenny Castle and had them renovated into a modern, efficient complex of studios, exhibition space, and a beautifully designed store. Today many of Ireland's most accomplished craftsmen spend a year at a time at Kilkenny perfecting their arts, teaching, and producing wares to be sold. The Kilkenny Design Workshop is also fed by craftsmen who maintain their own private studios in the surrounding areas, and visitors are welcome. Both Nicholas Moss, whose pottery and kiln are in Bennettsbridge, and Keith Ledbetter, whose glass foundry is at Stoneyford, welcome visitors. Their work will be



A pottery studio in Kilkenny's stables

prominently featured in a salute to Irish crafts this fall at Bloomingdale's in New York and branches. Each store will have its own Kilkenny Design Workshop.

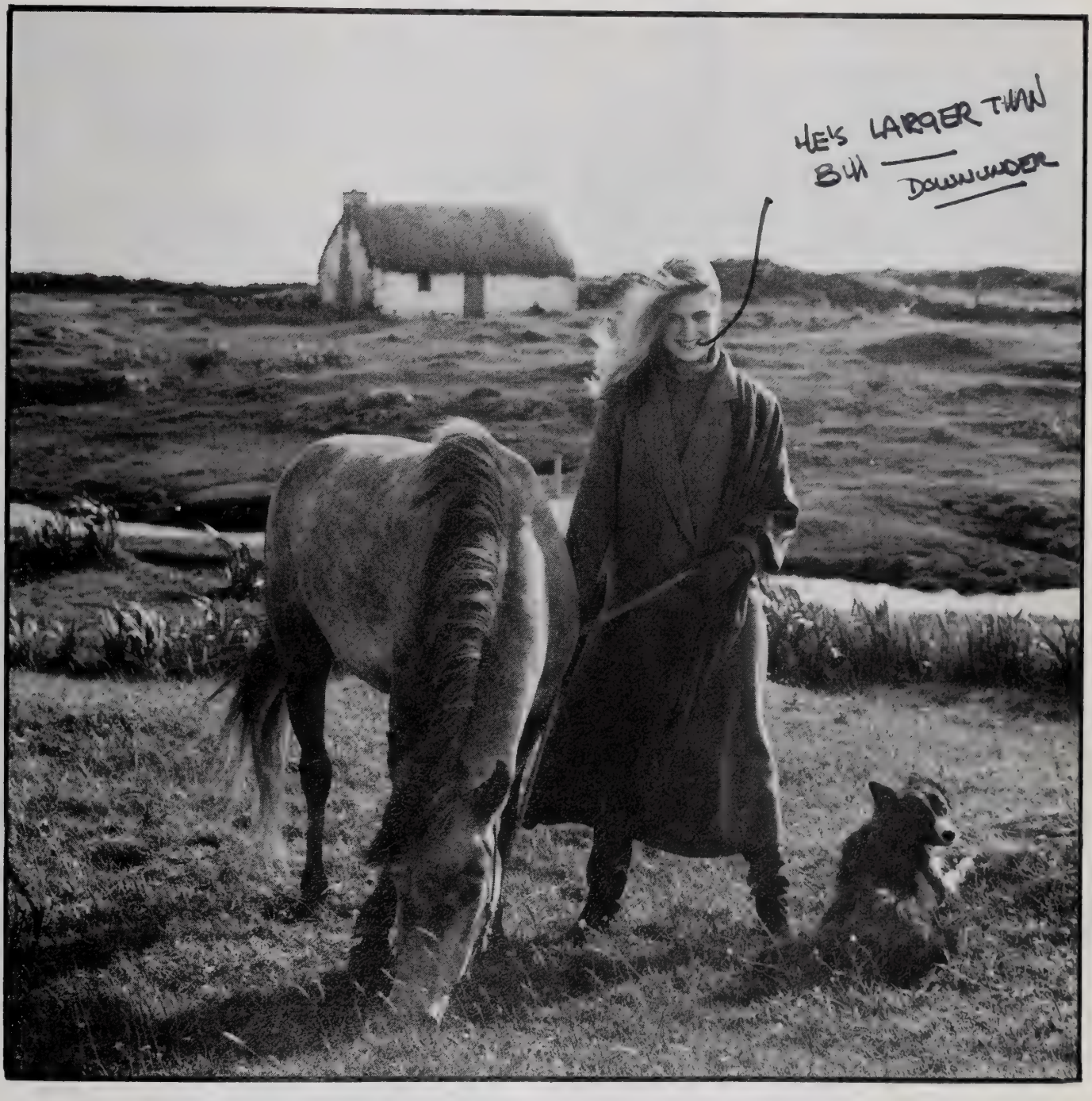
Kilkenny is about an hour-and-a-half drive from Dublin. If you don't have a chance to get there, visit the large store in Dublin just off St. Stephen's Green on Nassau Street, where you can see a complete representation of the work. The store also has a gracious little restaurant that overlooks the cricket pitch of Trinity College.

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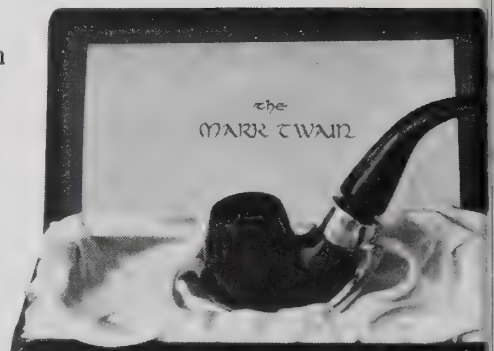
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Today a growing number of people feel the need to seek out their family origins. "Handbook on Irish Genealogy" from Heraldic Artists is specially designed to enable people of Irish descent to trace their ancestors and experience the joy of exploration and the thrill of discovery. Like the family name, the family coat of arms tended to become hereditary, being handed down from generation to generation as a treasured heirloom. This explains the great desire of people to seek out old armorial symbols associated with their family name and display them on wall plaques in their homes. Heraldic Artists.



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RELAND'S INDOORS

ontinued from page 42

or dinner. It holds about 50 people, who re seated not exactly cheek-by-jowl but till close enough together to get a good dea of what everyone is talking about. The restaurant specializes in game, and t has been decorated for a comfortable country feeling. Round tables have small acquered place mats that show off the olished wood, heavy cutlery, and heavy goblets for water and wine; none of the hairs match, and the curtains around he windows are bunched up double, which adds to the somewhat rustic flavor of the room by screening out the street. A sideboard holds beautiful crystal decanters of port and sherry and an enormous Stilton from which you dig out your own portion. The evening I was here it was cold outside but warm inside with a youngish group of professionals who gossiped away with great fervor, never minding my radar-pan ears a bit!

The Bailey, run and managed by the prestigious Dublin department store Brown Thomas, is another Irish find. It is divided into two parts. The lower is the classic men's pub, replete with leather and brass, and upstairs is the Edwardian-furnished restaurant that specializes in French food. (However, I always ordered fish whenever I could, because I knew it would be done in a classic Irish way, with a light buttered gravy.) Like Snaffles, The Bailey is lighted with only a few electric lights and as many candles as possible so that the beauty of the old wood, brass, and copper gleams in soft, comforting radiance.

For many Americans the pub life holds great appeal. Pubs are the places to meet the Irish on their own turf while you drink their beers and stout or learn to distinguish between the different kinds of Irish whiskies. We were honored one evening with tiny glasses of unaged whiskey called "pouchin," which is drunk neat and at room temperature. The drink was offered as an act of friendship, and since it's akin to "moonshine," I can't tell you where we had it. But if you're lucky enough to come upon it, don't turn it down.

Perhaps because of its proximity to Fitzpatrick's Shannon Shamrock Inn, a few miles from Shannon International Airport, Durdy Nellie's is one of the most popular pubs on the west coast of Ireland. The place is packed night after night with Irish and Americans out to have a good time. Elbowing your way from the door to the bar to your table is *the* accepted way of meeting people. And, the place is stocked with French wines for dinner for those who stay.

"Pub grub" is the fare for lunch. It's essentially sandwiches, and every pub delivers them in its own way. Chicken, cheese with tomato, roast beef, or simply cheese with butter or mustard and a pint to drink—it's quick, cheap, and not

Continued on page 190

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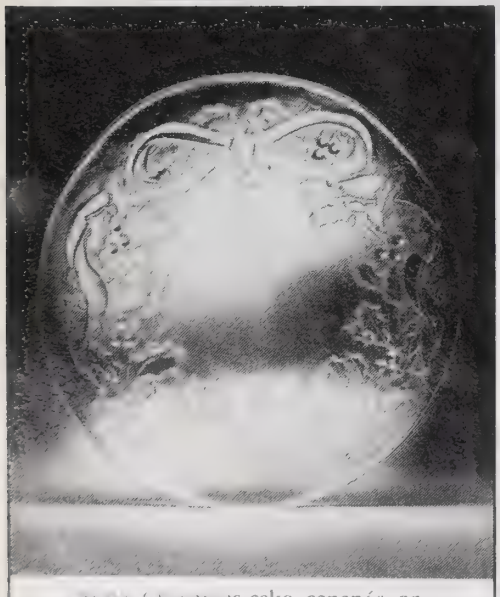
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IRISH TRIP TIPS

continued from page 42

Traveling from England to Ireland is now faster and more fun than it used to be: The new B&I Line Jetfoil makes its 50-mile-an-hour glide across the Irish Sea, from Liverpool to Dublin, in 3 hours and 15 minutes—half the time of a ferry trip.

Good news for train riders: Last year Ireland joined the Eurailpass network. Now with a 15- or 21-day, one-, two-, or three-month Eurailpass, you can travel on all the trains of Ireland in addition to those of 15 European countries. With a Eurailpass you also get free passage on the ferries between Rosslare on Ireland's southeastern coast and the French ports of Le Havre and Cherbourg. See Booklets for more information about Eurailpass.

If you'll be confining your train travel to Ireland alone, the "Rambler Ticket" is a super bargain that gives you unlimited use of the country's rail system, called CIE. Rambler Ticket prices: $64 for 8 days, $92 for 15 days. There are combination rail/bus passes also available. You can buy Rambler Tickets at the CIE Tour Desk at Shannon Airport, the train stations at Limerick and Dublin and the CIE City Booking Office, 59 Upper O'Connell St., Dublin.

Off-season buy: Aer Lingus (Irish Airlines) offers "European Connection Fares" to its passengers from the United States. Starting October 25, you can fly between Ireland and Britain for $99 roundtrip and for only $149 roundtrip between Dublin and any European city to which Aer Lingus flies—including Amsterdam, Paris, Rome, Zurich, Munich, Copenhagen, and Brussels. Aer Lingus also offers "Discover Ireland" packages that help you save money on hotels and car rentals. ■

☐ "The Ireland I Love"

This fall, these stores will salute Ireland with displays, shops, model rooms, events and exhibits. They will present Irish products—accessories for the home, textiles, gift ideas, food, spirits. Watch newspapers for announcements of designers and other personalities scheduled to appear in selected branches.

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The Ireland I Love
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YOUNKER'S
Des Moines, Iowa
A Sense of Ireland
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☐ born-again train

Discontinued in 1978, the Orient Express (see page 128) now has a new life thanks to two organizations that have been buying railway cars from the old Wagon-Lits network (which made the first Orient Express cars), restoring them to their original 1920s and '30s splendor, and putting them on the tracks once again. *Interflug Travel Service,* based in Switzerland, rents out restored European sleeping, restaurant, and bar cars for one day or longer and for various routes and distances. Throughout the year, Interflug also offers several different train tours aboard the restored carriages: "The Nostalgic Orient Express" from Zurich to Istanbul, "The Express Belle Époque" from Zurich Athens, plus "The Nostalgic Bordeau Reims Express," "The Caucasus-Ci mean Express," and "The Trans-Sibe ian Express." For more information Interflug train tours and rentals write Express International, P.O. Box A, S tillo, Pa. 17253; (814) 448-3946.

Another Orient Express revival: T "Venice-Simplon-Orient Express" w be operated by Sea Containers In which also owns the Cipriani Hotel Venice. Starting May 28, 1982, t "V.S.O.E." will take travelers betwe London and Venice (via Paris and M lan) in 26½ hours—twice a week sou bound, three times a week northbou In the United Kingdom, passengers r

Continued on page



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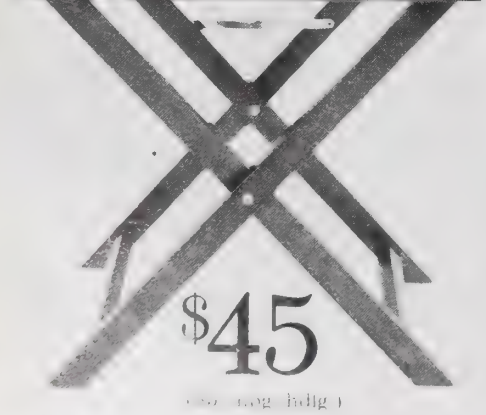
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BORN-AGAIN TRAIN

continued from page 50

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3. Guide to Approved Accommodation in Ireland: Hotels, guest houses, hostels and camps listed by county with prices, telephone numbers, addresses, and details about each.

4. Ireland's Castle Hotels: 10 luxurious places you can stay, including the famous Ashford and Drumoland Castles. Complete with addresses, telephone numbers, plus a map showing the location of each hotel.

5. Ireland Travellers' Guide 1981: 6 pages of detailed information on the different regions, the weather, renting cars and bicycles, plus suggestions for driving tours you can make on your own.

6. Eurailpass: Information on travel with the Eurailpass—valid in countries, including Ireland. Includes map of all train routes in the system.

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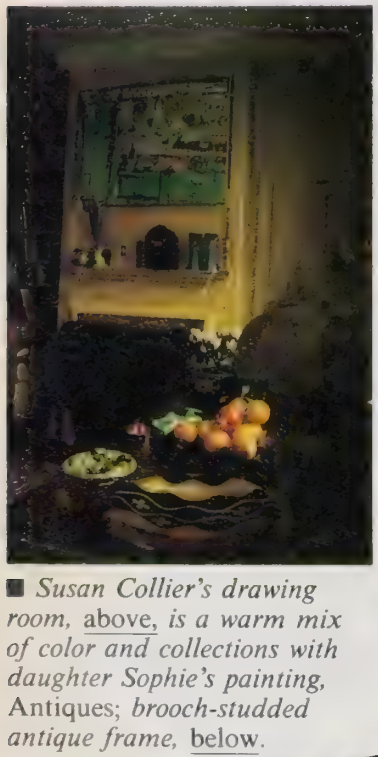
HOME

STYLE

EDITED BY ELIZABETH GAYNOR

A Passion for Patina

How English designers Susan Collier and Sarah Campbell create rooms with a past



■ *Susan Collier's drawing room,* above, *is a warm mix of color and collections with daughter Sophie's painting,* Antiques; *brooch-studded antique frame,* below.

"If you have to do over a whole room to use our design, it's a rotten design!" This most refreshing attitude from two English women who seem to be admirably in sync with how people really live—including themselves.

Susan Collier and Sarah Campbell are a sisterly textile design duo who have just launched their first American collection: three beautiful sheets for Martex that are sentimental (based on favorite things and places) but not insipid.

Neither of the women would think of redoing a room, even for one of their own fabrics. They don't redo, they add to. Susan's 1702 London house was totally derelict when she bought it, "so unimproved as to be a joy! My attitude was not to invade it—I simply put it back to itself. When the proportions of something are good, one should let it be. Take my kitchen cupboard [*top*]—it seemed rude to strip it down and make it new. So I just replaced the really worn bits of wood and filled the shelves with things I love."



Sarah Campbell and Susan Collier



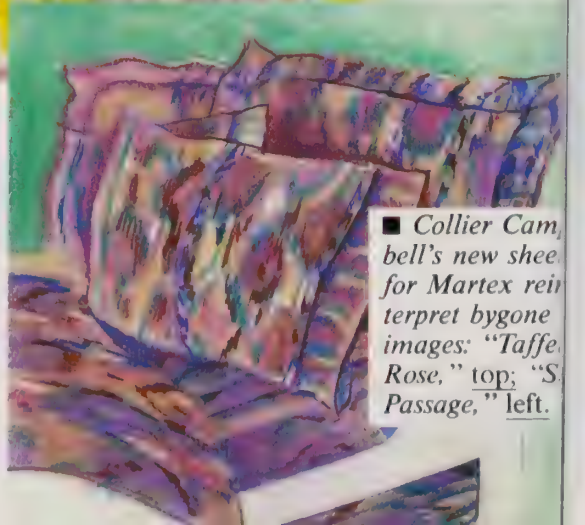
Some peo don't want th past to inva them. Not Our hous have an overvieu of life.

"Our grandmother's carpet has been right 'round the family," quips Sarah. And an old photo of Grandmother herself sits in Susan's bedroom, its velvet frame studded with a collection of brooches.



But Collier and Campbell are also very much women of today. With fifteen years' design experience, they opted to start their own now-very-successful fabric company in 1979. When they applied for a loan, the banker reacted, "You know you are asking me to commit an act of faith."

"As if it were adultery!" remarks Susan. But his faith and their hard work paid off.



■ *Collier Cam bell's new shee for Martex rei terpret bygone images: "Taffe Rose,"* top; *"S Passage,"* left.

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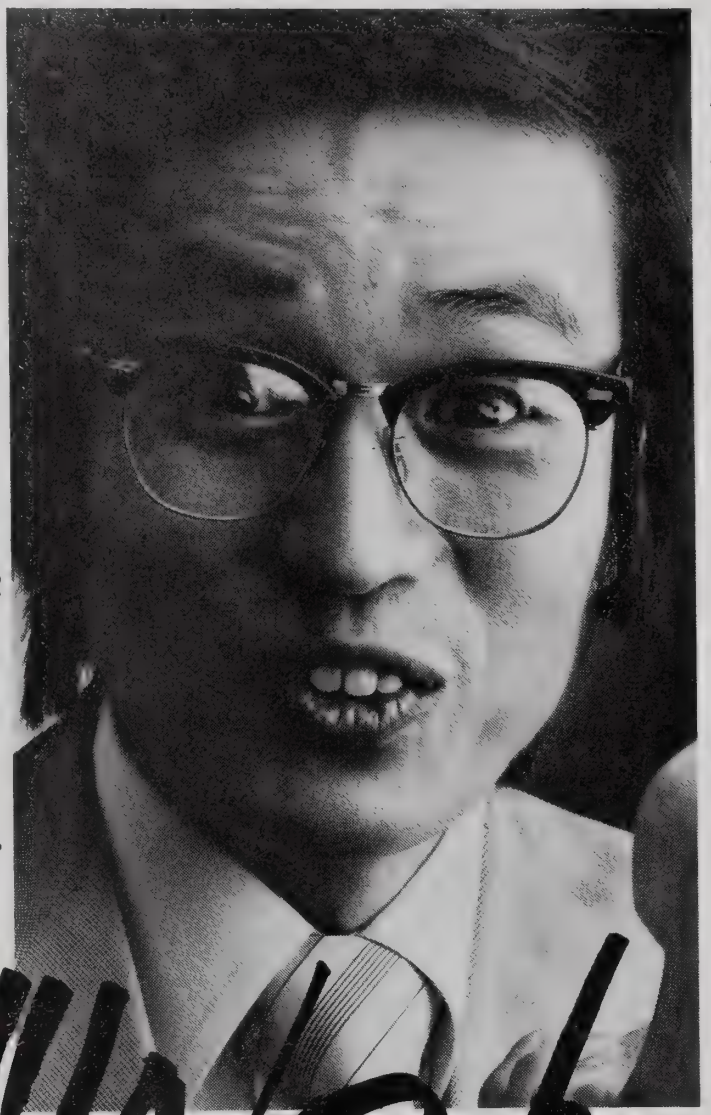
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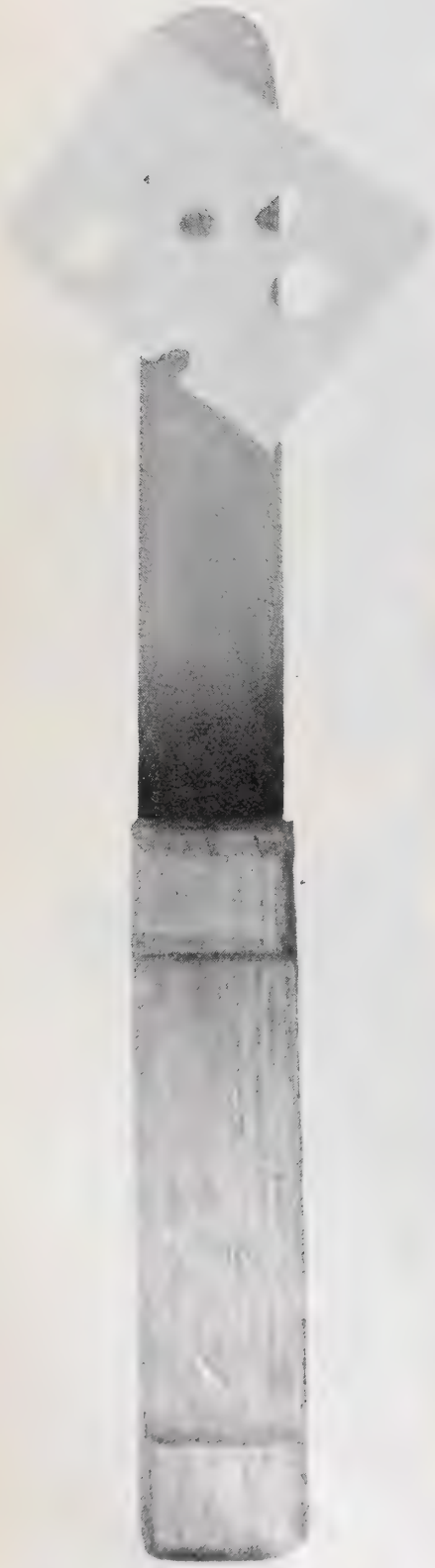
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FOOD & MORE

The special directory of foods and kitchenware available by mail and it's in this issue House & Garden. Don't miss it!

See pages 200-209.



STYLE

Lovely things from Ireland—plain and fancy—plus how to decorate with found objects

Two great Irish looks



"Ireland conjures up two images: thatched cottages, warm woolens, pottery; and Georgian houses, fine linens, cut crystal," says Bloomingdale's vice-president Julian Tomchin. The store is launching a major promotion—"Ireland, That Special Place"—along both lines starting in late September, with several in-store Irish shops. One will feature limited-edition Waterford crystal, including a champagne bucket—the first of which will be presented to a celebrated American of Irish descent, **President Reagan.** Other shops will sell wonderful cottage-industry things, hard to find in Ireland on one's own.



■ *Kilkenny shop will offer pottery (top and page 42); Weaver's Shed will sell woolens, including the window-pane plaid horse blanket made to bed size, right.*



■ *Irish finery at Bloomingdale's includes Waterford crystal (champagne bucket, top); delicate linens and lace (pillow, above).*

MORE IMAGINATION THAN MONEY

Lots of designers, artists, and just plain folks turn throwaway or overlooked things into decorative objects for their homes. *Found Objects* by Joe Ruggiero (Clarkson N. Potter, November) shows great examples; it also informs, amuses, and appeals to the scavenger in all of us.

Stephen Kolenen, David Massey, Joe Standart

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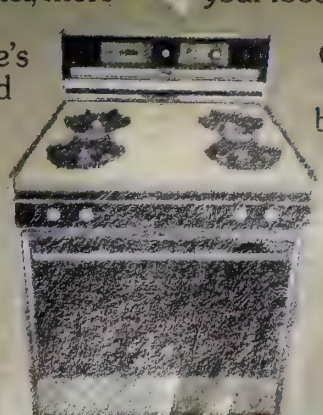
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—J.D., Dundas, Ont.



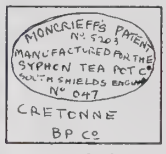
Your Victorian Renaissance-style half-tester bed, dating about the 1870s, with two tall posts and curtains at the head only, is a vestige of the bed entirely enclosed in curtains hung from a tester, which originally was supported by cords attached to the ceiling and later by four tall posts. Toward the end of Victoria's reign, an entirely uncanopied bed came into fashion and the voluminous curtains, which from the 14th century onward protected the sleeper from drafts and provided privacy, became obsolete.

SIPHON TEAPOT

Can you tell me anything about the maker and background of my unusual teapot? I've sketched the mark on it.
—M.P., Montreal, Que.





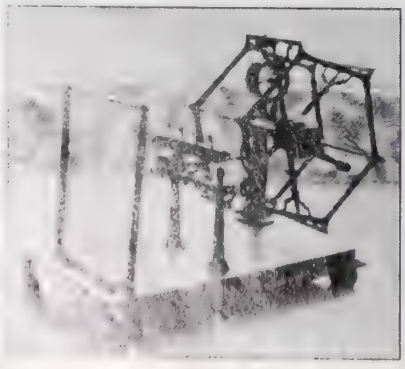


According to the mark, the English Staffordshire potters Brownills Pottery Company, active at Tunstall 1872–1896, made your siphon teapot, bearing Moncrieff's Patent, for the Siphon Tea Pot Company located at South Shields, a seaport in the borough of Durham. "Cretonne" is the blue-and-white pattern's name. The term siphon, from the Latin and Greek, is given to an instrument, which has the form of a bent tube for conveying liquid over the edge of a vessel and delivering it to a lower level.

SKEIN WINDER

I have a curious device for which I would like information about its use. Also, can you date it for me?
—E.T.G., Los Angeles, Calif.

You have a skein winder of early 20th-century manufacture. It was used to form a skein of yarn from a larger wheel, a commercial improvement on the wooden "click" reels.



Continued on page 60

KNOB CREEK

For the name and location of the Knob Creek furniture dealer nearest you, check this listing.

Arkansas
Little Rock, House of Design
Colorado
Denver, Furniture Galleries
Connecticut
Darien, Christman's, Inc.
Marlborough & Old Saybrook, Marlborough Country Barn
Mystic, Sturbridge Yankee Workshop
Georgia
Atlanta, Knob Creek Shop/Cumberland Mall and Zells Knob Creek Showroom/ADAC
Illinois
Chicago, The Studio, Inc.
Indiana
Carmel (Indianapolis), House of Meridian
Fort Wayne, Adams & Walda/Quimby Village
Mishawaka (South Bend), Aretz Interiors
Richmond, John-Henri Interiors
Iowa
Cedar Rapids, Hall Home Furnishings
Kentucky
Lexington, Heinsmith
Louisiana
Baton Rouge, McKay's
Maine
Portland, Sturbridge Yankee Workshop
Maryland
Gaithersburg, Roush & Averill, Inc.
Massachusetts
Chatham & Wellesley, Stuart Swan Furniture
Sturbridge & Bedford, New Hampshire, Sturbridge Yankee Workshop
Minnesota
Minneapolis, Gabberts
Rochester, Village Trader
Missouri
Cape Girardeau & Columbia, Rust & Martin
New Hampshire
Amherst & Harvard, Massachusetts, Cornucopia North, Inc.
New Jersey
Belle Mead, Gasior's, Inc.
Huntington, Lyon's Furniture Co., Inc.
Morristown, Wanamakers
Mullica Hill, Patricia of Mullica Hill
New York
Rochester, Bayles Furniture
North Carolina
Asheville, Shipley's, Inc.
Greensboro, William Field House
Harrisburg, Flowers Furniture Co.
Wilmington, Murrow's Furniture Galleries, Inc.
Winston-Salem, Bowen Town & Country Furniture Co.
Ohio
Columbus, Ruth Wilson Showrooms
Dayton, John Belville House
Toledo, Johnson's Fine Furniture
Oklahoma
Oklahoma City, A Little Bit Country
Oregon
Lake Oswego & Portland, Andrews Furniture Galleries
Pennsylvania
Camp Hill, Interior Design Studio
Frazer, J. M. Walton Co.
King of Prussia, Wanamakers
Leighigh Valley Mall, Wanamakers
Montgomeryville, Wanamakers
Myerstown, Bahneys
Oxford Valley Mall, Wanamakers
Penns Park, Manover's
Philadelphia, Wanamakers
Pittsburgh, Nancy Baierl Interiors
South Carolina
Hartsville, Hartsville Furniture Galleries
Johnston, Scott Furniture Co., Inc.
Spartanburg, Stuckey Bros. & Hart Furniture Co.
Tennessee
Chattanooga, Richard Fowler's Galleries
Knoxville, Barr House
Texas
Dallas, Knox-Goodfellow Interiors
Houston, G. Maxfield Taylor, Inc.
Richmond (Houston), 2 B's Custom Interiors
San Antonio, Accents
Virginia
Tidewater, Channel Furniture
Washington
Bellevue & Lynnwood, Cooper's Fine Furniture
Wisconsin
Cross Plains, Feiner's
Racine, Porter's



There are people who think Stephen von Hohen is a magician. He's not; he's a master craftsman.

And tucked away in the quiet village of Telford, Pennsylvania, he and a select group of craftsmen produce high quality furniture in a way that it hasn't been done in 100 years — entirely by hand.

That furniture is the Bucks County Collection from Knob Creek.

Each piece within the collection is a superb reproduction of the most outstanding examples from museum and private collections of 18th and 19th century American country furniture. And like true antiques, each piece has a character of its own, a uniqueness.

That's because each piece is built by a single craftsman — from initial wood selection to the actual cutting, shaping and sanding. Start to finish.

Then, to achieve the desired antique appearance, each piece receives multiple coats of stain and glaze. Always faithful to the original tone and color.

Only then is the transformation from wood to antique complete.

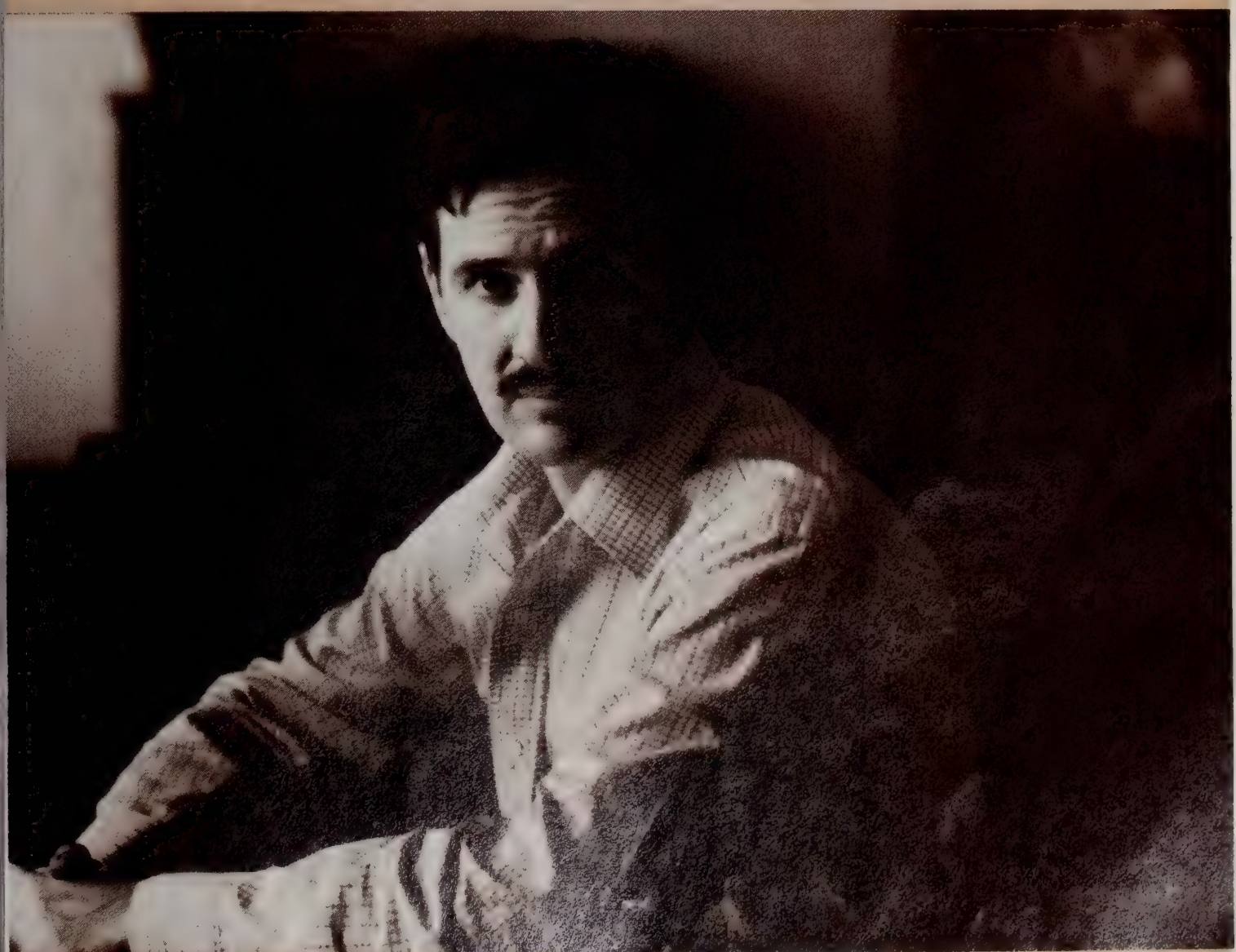
What's more remarkable, the Bucks County Collection is comparably priced with standard, mass-produced furniture.

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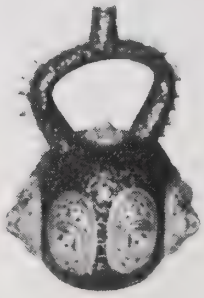
ANTIQUES Q&A

QUESTIONS & ANSWERS

continued from page 58

CUPISNIQUE POT

I have an old piece of pottery and want to know about its origin and form. On the base I found the markings: Zsolnay and the letters PECS.
—B.F., South River, N.J.

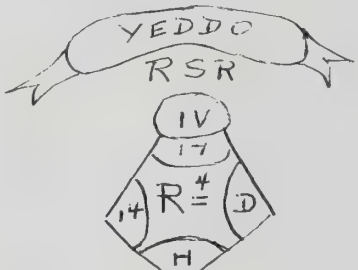


The form of your vessel has been borrowed from the primitive world—from the central Andean region in Peru where the potter's art in South America achieved its highest development. About 800 B.C., a more advanced people appeared here whose complex culture is named Chavin or Cupisnique. The striking feature of most Cupisnique pots or vessels is the stirrup-shaped handle serving as a spout, which has a long history and persisted over 2,000 years. Your stirrup-spouted vessel was made at the Zsolnay ceramic factory started in 1862 at Pecs, Hungary.

STAFFORDSHIRE MARK

From the rough sketch of its mark, can you tell me who made my mother's old pitcher and about how old it is?
—L.M.F., Wauwatosa, Wisc.

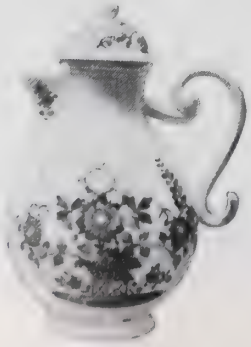
The Staffordshire potters, Ridgway, Sparks & Ridgway registered your pattern, Yeddo (an early name for Tokyo), at the British Patent Office on April 17, 1878. The pottery was active from 1873 to 1879, when it became Ridgway.



ANTIQUES SHOWS



☐ This landmark map, first published by the U.S. Government recognizing Texas as a separate entity, will be part of the loan exhibit "A Cartographic History of Texas Under Six Flags" at the 29th Annual Theta Charity Antiques Show, sponsored by the Houston Alumnae Chapter of Kappa Alpha Theta. At the Albert Thomas Convention Center, West Hall, Capitol at Bagby, Houston, Tex. 77002; September 23 through 26.



☐ One of the pieces representing the theme of the 13th Annual High Museum of Art Antiques Show—"The Flowering of the Arts in Eighteenth-Century Germany"—is this Meissen coffeepot with painted polychrome floral decoration, c. 1725. Sponsored by the Members' Guild of the High Museum, the show will be at the Atlanta Apparel Mart, Spring Street at Harris, Atlanta, Ga. 30309. October 15 through 18.

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*After the first year, you pay any labor and transportation charges.

How to choose a video cassette recorder

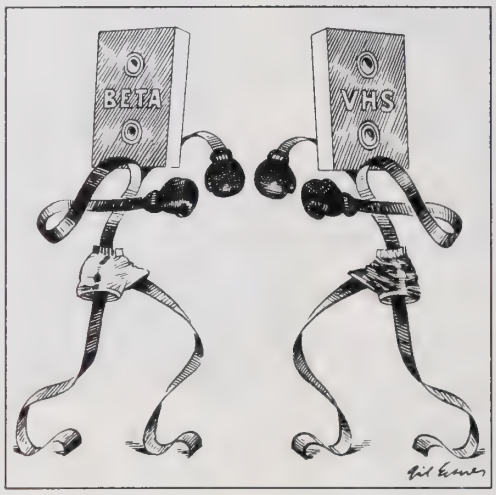
Which system should you buy? What "extras" can you have? What should you look for to help you choose the right model?

By Hans Fantel

The hottest item in home entertainment today is the video cassette recorder—VCR for short. With VCR prices starting at around $600 and going well beyond double that amount, these rigs definitely rank as a major investment, and you should carefully consider your options before making your choice. First, you must decide between two rival systems of VCRs called Beta and VHS. In principle, both are good. The trouble is that they are incompatible—tapes recorded on a Beta machine won't play on a VHS and vice versa. Luckily, most prerecorded tapes are available in both Beta and VHS formats—and the tapes you make yourself are always playable on your own machine. How then do you choose?

Traditionally, the rivalry between Beta and VHS centered on the amount of playing time feasible with a single loading of the recorder, and the VHS topped Beta by offering six hours against Beta's five. But Sony—the main champion of the Beta system—developed an automatic cassette changer for its Betamax models, which stretches maximum recording time on a single load to 20 hours—the present record in this rather pointless race.

More important in terms of viewer satisfaction is the quality of the picture. In this respect, the rival systems are very close, but with slight differences you should keep in mind. In both systems, you have a choice of different recording speeds—a fast mode, which records or plays a relatively short time per cassette (90 minutes in Beta, 2 hours in VHS), plus several slower modes giving you up to five hours in Beta and six hours in VHS. Unfortunately, there is always a trade-off between playing time and picture quality. In the slower modes, the picture gets fuzzier. And that's where the Beta format is slightly ahead: It offers a somewhat clearer picture in the slower modes—so you can record a movie on one tape and yet get a reasonably sharp image. The difference isn't great, but you notice it if you record the same TV program simultaneously on a Beta and a VHS machine and compare the results in playback.



In the fast mode, there is almost no difference in picture quality between the two systems, and what you see in either case looks as good as any telecast in a favorable receiving location. Granted, the taped programs don't have quite the clarity and steadiness you get from a first-rate cable signal, but the picture is certainly good enough to make watching pleasurable.

When choosing between the two systems, you might also consider that Beta cassettes cost about $2 less than the VHS and that their smaller size makes them easier to store. The main brands of Beta VCRs are Sony, Sears, Sanyo, Toshiba, and Zenith. The rest opt for VHS, with Akai, Hitachi, Panasonic, General Electric, RCA, and Sharp out front.

In basic performance, all these different brands are surprisingly similar, the reason being that they are all made by the same small group of factories in Japan, to be resold under various name tags with only minor outward differences. The real differences between various models lie in their operating features—that's where you have to balance the value of these features against their cost.

The latest crop of VCRs can do tricks that were unheard of when home video taping first appeared about five years back. These new refinements include such "special effects" as fast-scan, freeze-frame, slow motion, and long-range preprograming. If you can get along without some of these extras, you can save a lot of money by buying a "basic" model (the video equivalent of a stripped-down car), which offers little more than simple recording and playback. Almost every manufacturer has at least one such model with list prices starting around $700 and discount prices at about $600. But if you're willing to pay more, here are the extras you get:

Fast-Scan: This helps you locate a particular piece of the program in a hurry—like finding your favorite scene in a movie. You can scan either forward or backward, on some models as fast as 20 times normal speed. If you have recorded a show with commercials in it, the high speed lets you zip right past them. At 20 times normal, a one-minute commercial is over in three seconds. Some of the more elaborate VCRs have variable scan speed, so you can adjust exactly the right pace for your search, as well as slow-motion playback.

On some models, the picture isn't really clear during scan as it's marred by black lines across the screen. This problem has recently been overcome by such improvements as "Betascan." If clear scanning is important to you, compare different models in the store and don't let the salesman tell you that "all VCRs have black lines in the picture during scan."

Freeze-Frame: This stops the action so you can study any frame in detail. It's particularly useful for analyzing crucial moments in sports. One trouble with freeze-frame is that on many machines the picture jiggles. On a few recent models, this jiggle has been eliminated and the frame is really still. Again, compare and pick the steadiest. Some VCRs also let you go from one frame to the next very slowly—one frame at a time—by pressing a button.

In some models, the freeze-frame feature doesn't work at all playing on scan speeds. Make sure the model you pick fills your particular requirements.

Advance Programing: Even the cheaper "basic" models can be preset to record one program at a particular time—usually within a 24-hour period. But the more elaborate VCRs let you preset your recording schedule for as long as two weeks, alternating between different

Continued on page 69

Gil Eisner

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Is a solar greenhouse practical for you?

What you need to know to determine whether or not to add an indoor garden space to your home

By Sandra Oddo

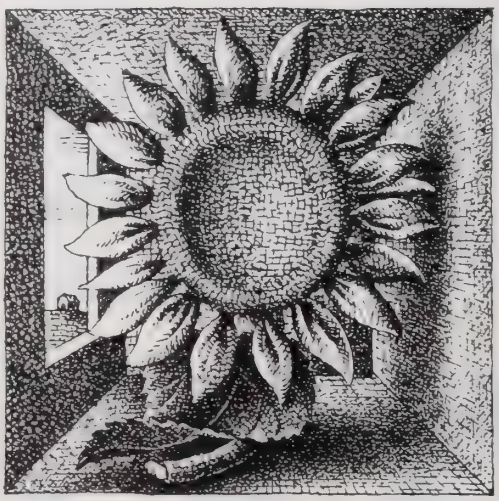
Having a greenhouse is one of the favorite dreams of anybody who has ever potted an avocado seed or mulched a strawberry bed—ultimate luxury, a green and sunlit dream of self-indulgence. Since the advent of the solar greenhouse, this pleasant reverie is also coming to be a reality for more and more people. Greenhouse manufacturers report that solar greenhouses may be sold out for a year in advance.

A greenhouse attached to the side of the house begins to make real sense, for energy and for food. With the answers to a few questions, it is easy to decide whether one is practical for you.

What is a solar greenhouse?
It's a greenhouse that gets almost all of its heat from sunlight, even in winter, thereby relieving the owner of the truly staggering fuel bills that can accompany the addition of all that glass. A well-designed solar greenhouse will even contribute extra heat to the house.

These are the differences between a solar greenhouse and the old-fashioned non-solar one: A solar greenhouse faces south, where the sun is during most of the day. It is *not* all glass. The north wall (which is usually the house wall) is solid and insulated; usually most of the east and west walls and part of the roof are solid and insulated, too. It is usually double- or even triple-glazed to prevent as much heat loss as possible, and the glass is carefully sealed to cut air leaks to a minimum. It often incorporates thermal mass (see below).

How does it work?
When light hits a solid object, a lot of its energy turns to heat. Light has relatively little difficulty getting in through glass; heat, which has a longer wavelength, won't go out through glass nearly so easily. So a greenhouse is warmer inside than outside, and if you can arrange to save some of that warmth for use during the night or on dark days, you are definitely ahead. Heavy things like rock, concrete, brick, water [illegible] masses often found in greenhouses anyway—can soak up a lot of extra heat for later use if insulated from the outside.



Must the greenhouse face due south?
No. If it faces up to 30° away from due south it will miss perhaps 15 percent of the solar energy that it might have collected. At 45° east or west of south, 20 to 25 percent of the possible solar energy will get away. The losses can be compensated for with heat from other sources, or by more careful greenhouse design—or simply by closing up the greenhouse during the dead of winter.

Is a solar greenhouse climate different from a conventional greenhouse climate?
Yes. The difference between day and night temperatures is greater—although the more thermal mass the greenhouse has, the more even the temperatures may be. A solar greenhouse, therefore, must be used differently from a non-solar greenhouse.

How much heat can a solar greenhouse supply to the house?
It depends heavily on your climate. Most plants grow best in the broad range between 65°F and 85°F. When the greenhouse collects more, the excess can be vented to the house. Even in New England, where nighttime temperatures in winter can fall below -20°F for days in a row, a solar greenhouse can produce temperatures in the 90s during the day if it is clear and sunny. In almost any climate, a solar greenhouse can cut heating bills substantially at the beginning and end of the heating season, and it serves as a very useful buffer between inside and outside on one wall of the house—but it should not be asked to supply much heat when temperatures are lowest. It may even be necessary to supply heat from the house to the greenhouse to keep plants from freezing on the coldest nights of the year. "If you want a greenhouse just for heat," says Bill Yanda, author of the solar bestseller *The Food and Heat-Producing Solar Greenhouse* (John Muir Press, Santa Fe, N.M., $9.50) and designer of Sunplace greenhouses, "it's less expensive and much easier to build a passive solar collector."

What should you look for in a solar greenhouse?
The design of the greenhouse is critical in making sure it can *keep* the heat it collects. The Los Alamos Scientific Laboratory's solar division divides greenhouses into two classes for the purposes of making computer simulations to estimate how much heat will be lost. Type A, the more conventional kind, has vertical glass walls on three sides and a nearly horizontal glass roof. Type B has a slightly sloping glass wall on the south side, half-solid east and west walls, and very little glazing on the roof. If the temperature is kept above 45°F, a 20-foot Type A greenhouse loses 7,400 BTUs per Degree Day. Type B loses 2,500 BTUs. The difference is the amount of glass (a poor insulator), and the seal around the glass, the vents, and the door. A greenhouse with 280 square feet of glass could have as much as 500 linear feet of seal—and an inadequately done seal is likely to be the easiest escape route for heat and water. The whole idea is to design the greenhouse so it has as little glass as possible, yet enough so the sun can get in and the plants grow.

What about summertime?
Greenhouses will soar to temperatures well above 100°F in the summer, and even in the spring and fall, unless they are properly vented. Vents should be low on the intake side and high on the exhaust side and they should be big enough to ensure a lot of air movement.

Vines trained to grow on the outside or the shades available from most greenhouse manufacturers, can also help to reduce summer overheating.

How much will it cost?
It depends. If you build it yourself and use the least expensive materials, it could cost very little (and it might look as if it cost very little). "My rule of

Continued on page 60

Mel Furuka

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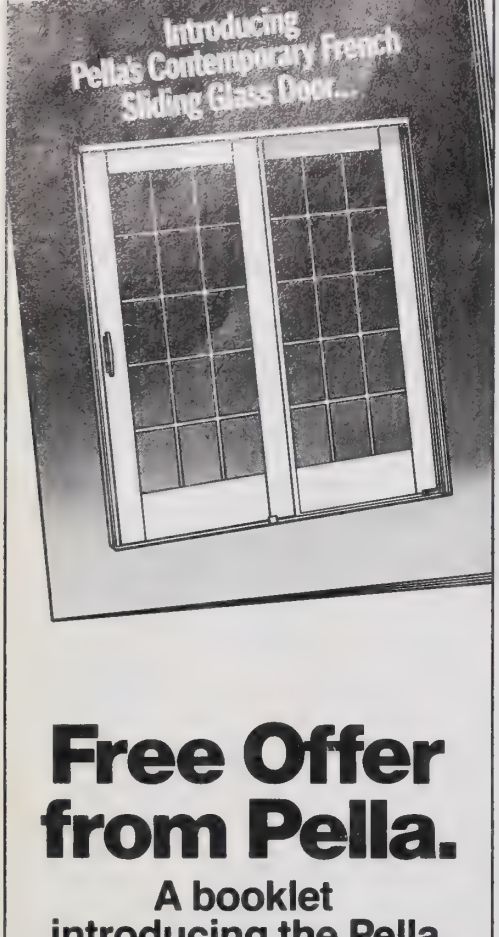
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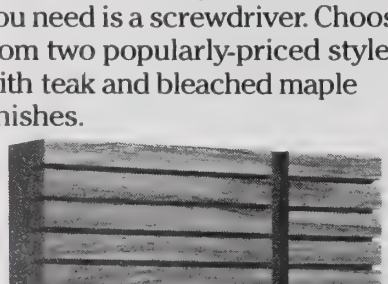
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ENERGY ANSWERS

continued from page 64

thumb," says Bill Yanda, "is that it should be the same price, or slightly more, per square foot as the market value of your house." To arrive at that, divide the price you could get for your house by the square-foot area of the living space. This rule of thumb, says Yanda, helps to ensure that the greenhouse is aesthetically in keeping with the rest of the house and therefore will add to the value of the house.

Is gardening different?
Gardening in any greenhouse is different from outdoor gardening because it is a warmer environment for plants. You can grow plants that otherwise would not grow in your climate. You can usually grow two crops a year in any climate. Growing seasons are longer.

Dolores Wolfe, whose book *Growing Food in Solar Greenhouses* (Doubleday, $10.95) has just been published, divides the greenhouse year into warm-weather and cool-weather gardens. The warm-weather greenhouse will grow fruits, herbs, tropical things, and seedlings for the cool-weather greenhouse. The cool-weather greenhouse will support spring-living plants, seedlings for the warm-weather garden outside, and such hardy and useful vegetables as the tomato. The critical quality is light. In winter the days are shorter and plants grow more slowly. In summer, the solar greenhouse roof may shade more of the greenhouse, and gardeners may have to resort to light-catching tricks like white paint or aluminum-foil-lined north walls to supply their plants' needs.

And a solar greenhouse should contain an organic garden, because it is attached to a house, near a living space, and it shares its air and general environment with people. Garden poisons are dangerous and should not be allowed that close.

How much can you grow?
First, says Ms. Wolfe, if you intend to grow food, it is very important that you allocate the time to do it properly. You get out of the garden what you put into it. This means about two hours a week in the spring and fall, about an hour a week in the winter, and perhaps three hours a week in the summer when, along with more food, the greenhouse also produces more weeds.

A healthy diet, she says, includes a minimum of 5 ounces of garden produce a day. In 70 square feet of growing room, with intense organic gardening, you should be able to raise 1,000 pounds of food yearly, or enough to meet the needs for 9½ people—even in New England, which has the shortest growing season in the country. Being realistic, Ms. Wolfe allots 70 square feet to supply all vegetables for a family of four. ■

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BY WEI TSENG YANG

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Snow" . . . and each of these
ods is symbolized in Chinese
nd by a variety of exotic birds
flowers.

awing upon this theme, the tal-
d Chinese artist Wei Tseng Yang
designed a new collection of por-
n plates: The Birds and Flowers
eautiful Cathay. Each plate is a
nctive work of art in itself. To-
er, they comprise a collection of
t beauty which will be a center of
ntion in any room.

Inspired by the beauty and wonder of nature

king in the traditional "Nanpai"
of Chinese art, which combines
ism with a suggestion of fantasy,
Tseng Yang has created an origi-
plate design for each of the
ods in the Chinese calendar. For
mple: the magpie and the plum
ssom for the "Great Cold" of late
uary . . . the swallow and the rose
he "Beginning of Spring" . . . the
asant and the rushes for "Ripen-
Grain" . . . the bluebird and the
onia for the "White Dew" . . . and
stork and the pine for the "Big
w" of early December. A com-
e series of collector's plates cap-
ng the romance and fascination
he entire Chinese year.

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Distinctive Signature Edition available

The first edition of The Birds and Flowers of Beautiful Cathay will be a special limited Signature Edition. This edition will be unique because it is the only edition in which the artist's "chop" (personal signature mark) will be impressed by hand on the reverse of each plate. The total number of sets to be issued in the Signature Edition will be forever limited to the exact number of original subscriptions entered by June 1982, plus one set for the artist and one for the archives of Franklin Porcelain, which is issued with the collection.

Mail your application by October 31st

The collection will be sent to subscribers at the convenient rate of one plate every other month, and the issue price of $35 per plate may be paid in two installments of $17.50 each. The hardwood display rack will be provided at no additional charge.

To enter your subscription to the Signature Edition, you must mail your application by the advance deadline date of October 31, 1981. It is not necessary to send any payment at this time. Simply sign and mail the attached postpaid application to Franklin Porcelain, Franklin Center, PA, by October 31st.



Attractive hardwood plate rack provided as part of the collection . . . at no added charge.

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ADVANCE SUBSCRIPTION APPLICATION

The Birds and Flowers of Beautiful Cathay

BY WEI TSENG YANG

Franklin Porcelain
Franklin Center, Pennsylvania 19091

Please enter my subscription for the Signature Edition of The Birds and Flowers of Beautiful Cathay porcelain plate collection, bearing original works of art by Wei Tseng Yang.

I need send no payment now. The twenty-four plates are to be sent to me at the rate of one every other month. I will be billed for each plate in two equal monthly installments of $17.50*, with the first payment due in advance of shipment. There is no added charge for the hardwood display rack

Signature

Valid only if postmarked by October 31, 1981.

Further limit: One collection per person.

Mr.
Mrs.
Miss _____
PLEASE PRINT CLEARLY

Address _____

City _____

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OME ENTERTAINMENT

ntinued from page 62

annels. That way you won't miss any your favorite programs if you're away r some time—they'll be waiting on pe when you get back.

Most programable VCRs can be pre-t for special cable services as well as gular broadcast channels, but not all witch automatically between broadcast nd cable features. Whether or not you an preset all cable channels in your lo-ality on the VCR depends on the way he cable converter box is set up. Check ith your local cable service before you uy your recorder to make sure the quipment is compatible.

emote control: The fancier VCRs can e remote-controlled with a small hand-eld unit so you don't have to get up om your viewing chair. Various makes nd models differ in the number of func-ons you can control from a distance, so ake sure the one you pick has all the emote-control features you want.

AKING YOUR OWN IDEO MOVIES

Most VCRs are 1-piece units kept per-anently next to the TV set. But if you ke to make your own video programs—st as you make your own 8mm mov-es—you can get a battery-powered por-able VCR to carry around on a houlder strap. Combined with a light-eight video camera, this makes you a ne-person video production team. And hen you get home, you plug the porta-le VCR into a matching tuner and pow-r-supply unit (sold separately) and it orks just like any home-based VCR. hile hooked-up at home, the battery ets automatically recharged.

Portables come in both Beta and VHS ormats, with Akai, Hitachi, JVC, Pana-onic, Quasar, RCA, and Sylvania offer-ng fine models in the VHS mode. mong these, Akai has the only unit quipped for stereo sound. Sony and To-hiba have portables in the Beta format, nd Sony's Betapak SL-2000, weighing 9 ounds, is the smallest and lightest.

A maverick among portables comes rom the Technicolor Corporation. Its CR is neither Beta nor VHS but uses n extremely small 30-minute cassette uilt to the company's own standards. he advantage is extreme compactness nd lightness—7 pounds with battery—which makes it very convenient for tap-ng on the go. But because it can't play ny of the available prerecorded cas-settes, its uses in the home are limited.

Looking at price tags, you'll find that portability comes at a premium, with re-corder/tuner combos typically selling around $1,400 and more. So unless you really plan to roam around with your video rig, working with your own cam-era, a standard 1-piece home-based VCR is probably a better buy for you. ■

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Folk art goes through the roof

Record prices for American folk art reflect the new popularity of this naïve material

By Rita Reif

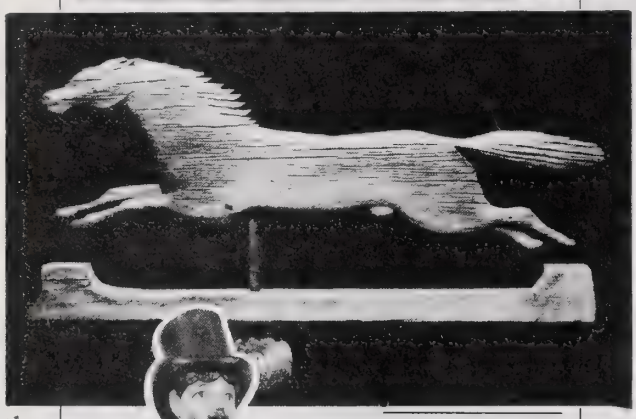
In recent years American folk art's following has grown dramatically. Throughout the 1970s numerous museums hosted folk-art shows; myriad galleries opened up to deal exclusively in folk art; and an ever-increasing number of collectors flocked to wherever they could find quilts, weather vanes, whirligigs, decoys, ship's figureheads, and portraits of other people's ancestors.

Whether or not there is enough extant folk art—19th century to about 1920—for the collectors who seek it, only the future will determine. But several activities scheduled for this fall are bound to advance our understanding of this naïve material and attract to folk art an even larger following.

For openers there is the third annual Fall Antiques Show in New York City, a bazaar specializing in Americana that runs September 24–27 in the glass-enclosed New York Passenger Terminal Pier on the Hudson River ($5 admission). As in the past, a preview will be held to benefit the Museum of American Folk Art, now celebrating its 20th anniversary. (Tickets to the preview, set for September 23, are $50 per person.) Those attending will find folk art in at least a third of the 90 booths scheduled to exhibit wares. The offerings will be wide-ranging in both category and price: great stacks of quilts priced from $300 to $1,500; accessories starting at $75 and soaring into the thousands; cigar-store figures ranging from $8,000 to $30,000; weather vanes that start in three figures and climb to $6,000; and paintings that range from a few hundred dollars to $100,000.

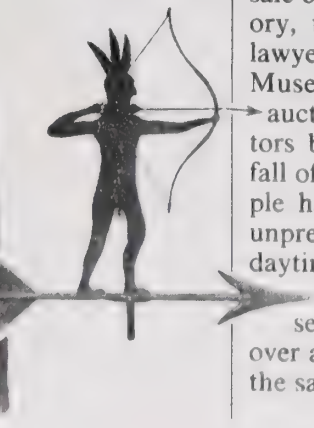
The folk art at this show will definitely include some museum-quality pieces, and the prices will reflect the quality. Take, for example, the splendid portrait of a mother and child, circa 1840, attributed to Joseph Whitmore, which New York dealer Allen Duvall will part with for $40,000. Among the sculptures to be shown are an early-20th-century cigar store figure of a Highlander, carved around 1870 by [illegible] Robb and boasting its original paint, which the Smith Gallery will offer at $30,000, and a muscular cat that was carved from a root in Indiana around 1910, for which the L. D. Whitely Galleries of Los Angeles will ask $3,900.







■ *American folk art: top, Edward Hicks painting, c. 1845; above, wood weather vane, Stuart Gallery; left, painted wood figure; below, rare molded copper weather vane. Three pieces, Sotheby Parke Bernet.*



Weather vanes on display will include a 19th-century wooden horse—a tour de force of seeming speed—at $15,000 in the booth of the Stuart Gallery of New York; Jeanne Jones of Colebrook, Conn., will show both an engaging copper setter at $9,500 and an American 19th-century copper horse and sulky at $14,500. The two finest bits of stitchery that Just Us On Court will bring from Tucson, Ariz., are a color-pulsing Amish floating-diamond quilt dating from 1910 and priced at $3,800 and a floral-splashed album quilt probably worked in New York State around 1880 for $5,500. Bettie Mintz will also show an Amish quilt, of appliquéd orange tulips framed in blue on a white ground, priced at $6,500.

Such prices were unheard of a decade ago, when each category of folk art had about 20 or fewer serious collectors. But as the Bicentennial approached and museums around the country mounted folk-art exhibitions, the field began to attract more enthusiasts. The most important of the Bicentennial shows was "The Flowering of American Folk Art, 1776–1876," a comprehensive and stunning representation of the field held in 1974 at the Whitney Museum of American Art. In 1980 the Whitney hit again with "American Folk Painters of Three Centuries," an impressive review of some magnificent material.

On the auction scene, folk art moved into high gear with the landmark 1979 sale of the collection of Stewart E. Gregory, the late drug-company executive, lawyer, and former vice-president of the Museum of American Folk Art. The auction was set for 10:15 A.M.; collectors began gathering at 8. By the first fall of the hammer more than 1,000 people had assembled in the galleries—an unprecedented response to a Sotheby's daytime sale. Throughout the day, during which 379 offerings were presented, folk-art records were toppled over and over again. Among the stars of the sale were a 19th-century jowly faced

Continued on page 72

Sotheby Parke Bernet



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80 Proof Brandy, E&J Distillers, Madesto, California

continued from page 70

juvenile painted by John Brewster Jr., which was expected to sell for $15,000 brought a record $67,500; a pair of Ammi Phillips portraits estimated to bring $30,000, which went for a whopping $62,500; and a molded-copper Angel Gabriel that director Mike Nichols bought for $16,000—well over the top estimate of $3,000.

$270,000, raising the record for American folk art.

"It is such a new market," Mr. Stahl continued, "there has to be something spectacular to attract collectors." He thinks that two sales at Sotheby's in November will be important folk-art events. The auction house will disperse the whaling collection of Barbara Johnson, former president of the Museum of American Folk Art. The sale will include numerous examples of folk sculpture, scrimshaw, and other folk-art genres. That same week will bring a single-owner folk-art sale described as "the finest since the Gregory sale and equal to it." It comprises most of Jean and Howard Lipman's collection, which was sold earlier this year to the Museum of American Folk Art. The museum has a large selection of objects for its permanent collection that it will exhibit in the future. And when it does, it will certainly convince non-collectors that American Folk Art has rightfully earned its host of new admirers. ■



■ Left: *Carved, painted mid-19th-century lion 8¾ inches long sold at a fall 1980 Sotheby auction for $40,000.* Below: *The Smith Gallery will offer this 18th-century New York-made Queen Anne tea table at the Fall Antiques Show in New York City.*



By the time the gaveling had ceased at 5 P.M., 17 new highs had been registered, and the sale's total had skyrocketed to $1.3 million—70 percent above the $800,000 expected. Indeed, the competition was equal in excitement to any major modern or Impressionist paintings auction.

Since then, according to William W. Stahl Jr., Sotheby's specialist in American decorative arts, "the successes have been sporadic" and have occured mostly in the sales of private collections. One such [illegible] at the sale of a folk-sculpture collection assembled by Mr. and Mrs. [illegible] of Chevy Chase, Md., where a [illegible] of a pair-black [illegible] purchased a year earlier in the Gregory sale for $29,000 was [illegible] for $55,000, setting a new high for American folk [illegible]. Another stunner in the [illegible] drews sale was Edward Hicks's "Peaceable Kingdom," which [illegible]

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BY MARY SEEHAFER

☐ hair gleamers: satin ribbon; silver and gold barrettes



Everything's coming up ribbons and bows for hair this fall. Sometimes, it's a long length of tulle tied in a jaunty knot at one side of the head. Or double ponytails, ribbon-wrapped equestrian style, topped with a cockade—like the ones headlining Chanel's fall showings in New York and Paris. The prettiest way to ribbon-wrap hair is with double-face satin ribbon (satiny on both sides) or two-tone reversible satin ribbon. (Offray makes both types of ribbon; its cream/black two-tone ribbon creates a handsome look.)



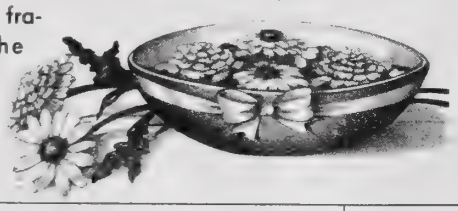
Other options: Binding the hair with metallic ribbon, wire, or thinnest coppery ropes. . . . A more classic hair fashion option might be Angela Cummings's sterling or gold barrettes, their shape inspired by the delicate ginkgo tree leaf. Barrettes in sterling, $45 each, or in 18-karat gold, $295 each. Matching sterling hand mirror, $795. Other Cummings creations: comb, $685, or hair stick, $250, both in 18-karat gold; and a sterling silver pretzel comb, $130. All at Tiffany & Co.

☐ sensible sun protection

If you think sunscreens are only for vacations, consider this: Vacations account for only about one-quarter of our total sun exposure each year. The rest is accumulated, often unconsciously, as we go about our everyday activities. Defend yourself against the sun's aging effects by making a moisturizing sunscreen part of your daily beauty routine. Remember, your skin doesn't have to feel warm to burn, cautions Dr. Robert Sayre, director of photobiology at the Coppertone Solar Research Center in Memphis. Without adequate protection, a day at a football game can be just as damaging to your skin as a day at the beach.

☐ house scents

The room that smells good extends a pleasant welcome to everyone who enters," says New York designer Bob Patino of Patino/Wolf. The newest way to use potpourri is to mound a huge amount of it in a big, overscale bowl. Scattering fresh flowers on top gives the mixture color and life, suggest Patino/Wolf. Another hint: Top a light bulb with a metal "burning ring." A few drops of essential oil on the ring sends a fragrance through the room as the oil heats and evaporates. Burning rings are made by Claire Burke and Agraria.



☐ at last: biking comes in from the cold

You *can* keep bike riding—even as cooler weather approaches. This tubular steel adapter fits under the rear wheel of any ordinary 24-to-27-inch bike, including 5- and 10-speeds, so you can pedal away indoors any time of the year. The Bicycle Exerciser, model 01-294, by JCI. About $20 at J.C. Penney, Montgomery Ward, Sears.



☐ sports to watch for



Put your best feet forward on National Jogging Day—Saturday, October 10. It's a na- [illegible] celebration of running and fitness, [illegible] seminars, and walk-a- [illegible] about events in your [illegible] Running and Fitness [illegible] Washington, D.C. 20037 [illegible] the kind of leyball game, [illegible] court with a ne- and you've got a [illegible] the rules of Wallyball is played. [illegible] Wallyball often the most excitement and body [illegible] out. The Wallyball [illegible] the same size and weight as a volleyball, but softer, easier to play with. [illegible] Wallyball demonstrations the full at courts across the country, or call 213-[illegible] for the name [illegible] offering Wallyball.

Brad Ensminger, Heather Taylor

Does your sister know the secret of looking younger?

ADVERTISEMENT

The two of you have become really good friends as adults, now that you're no longer competing for grades and boyfriends and closet space. Whenever you get together, you can't wait to bring each other up to date on what's happening in your lives and compare experiences. And it's always fun to reminisce about the good old days, giggling over mementos and shared memories. And yet, close as you've become, you still can't help being a little piqued when you realize that, unlike you, your sister looks younger than her age. Does she have a special secret?

Perhaps she is one of the millions of younger-looking women in many countries around the world who have discovered the secret of a mysterious beauty fluid that can help them look younger. This beauty fluid, which can help you look younger, too, is known in the United States as Oil of Olay.®

This delicately rich blend of tropical oil and precious emollients is similar to the natural fluids abundant in younger skin... fluids that must be in proper balance for you to look as young as possible. Oil of Olay penetrates quickly, instantly beginning to work with nature to help replenish those essential fluids. Smooth Oil of Olay over your face and throat. Watch the beauty fluid disappear into your skin, without a trace of greasiness. You'll feel the silken softness, the velvety smoothness as dryness is eased away. Within seconds, you'll see a fresh new radiance, a healthy-looking glow that you may remember out of the past and probably never expected to reappear. Sooner than you'd believe possible, those little wrinkle lines that make you look older than you like begin to fade from view.

It's a pleasure, of course, to see a younger-looking you reflected in your mirror. And it's also nice to know that the change in your appearance is noticeable to other people too, even though they may not be certain precisely why you look different. Will anyone comment? Perhaps your sister will tell you that you look marvelous. Or perhaps she'll wonder aloud if you've lost weight (she's been urging you to diet for months) or if you're wearing your hair a new way.

When you've experienced Oil of Olay just once, you'll want to join the countless younger-looking women around the world who wouldn't let a single day pass without making the beauty fluid an essential part of their beauty ritual. Gentle it onto your face and throat first thing in the morning to help maintain your skin's reservoir of essential fluids. Again every evening at bedtime, to create a misty moist climate during hours of sleep. You'll love going to bed knowing that, with Oil of Olay, there's no greasy look or feel, just an appealing natural glow.



Millions of women around the world find Oil of Olay superb under makeup. Your skin drinks in the remarkably nongreasy beauty fluid, so cosmetics glide on evenly and easily in seconds and stay fresher-looking longer. Like the freedom and naturalness of going without makeup now and then? Oil of Olay, all by itself, imparts a healthy-looking lustre, a dewy glow that's very flattering.

When else should Oil of Olay fit into your life? Any time your skin feels dry or uncomfortably tight... when you've been over-exposed to air conditioning or steam heat, after being out in the sun or harsh weather... lavish on the beauty fluid to soften, smooth and supple your skin and give you a refreshing pickup.

Discover the secret of Oil of Olay for yourself. Why let your sister be the only member of the family to look younger than her age?



Beauty Secrets

- Want to unwind and revitalize yourself after a long, hard day? Try this. Smooth Oil of Olay® Beauty Fluid generously over your face and throat. Now bend forward from the waist, letting your head loll forward and your arms hang down loosely, limp as a rag doll, for three or four minutes. While you're relaxing and loosening up, Oil of Olay creates a moist climate for your face, so you look dewy and glowing.
- Auto trips, especially in heavy traffic, can be wearying. Keep a bottle of Oil of Olay tucked in the glove compartment of your car, for a refreshing facial pickup en route and to look your radiant best when you arrive at your destination. ■

☐ beauty and health products new this month in the stores

Delicate and flowery, the new **Nocturnes de Caron** fragrance blooms with the freshness of stephanotis, whose tiny white flowers bloom all over Greece in the springtime. Rose, jasmine, and tuberose add to the medley. The packaging is pure drama: the perfume in a sculptured black bottle, $130 an ounce. The eau de toilette in a clear daylight bottle, 6.76 ounces, $70. Both sealed with a light-catching bulb-cabochon. At fine department stores.

Chanel's newest fragrance for men, **Antaeus Pour Homme,** may be the wave of the future. An eau de toilette, it's stronger than most men's fragrances today, leading us into an era where men may very well wear fragrance just as women do today. And why not? Antaeus offers a warm, woody, masculine composition of aromatic herbal top notes, leathery undertones—1.7 ounces eau de toilette, $13. Protective skin conditioner with sunscreen, 4 ounces, $12. Soothing moisture balm, 3.4 ounces, $18.50. At fine department stores.

Revlon's new **Jewelbox Beauty Collection** brings you lipsticks and pressed powder regally encased in tones of silver and gold. The mirrored compacts are slim enough to tuck into the smallest evening bag—$8.50. Lipsticks, $3.95. At Revlon counters.

Sometimes all a morning or weekend face needs is a touch of moisture and color. *Dorothy Gray*'s **Hydro Light Shimmer Creme** combines both. Smooth the cream over a bare face for the slightest sunny glow; use it over makeup to highlight. Its sheer, light texture keeps skin looking young and fresh. One ounce, $6. At drugstores.

Devotees of *Van Cleef & Arpels*'s **First** fragrance can now indulge in First for the bath. Foam bath, body lotion, and shower gel are encased in oval glass bottles with crystal loop handles. Dusting powder is captured in a glossy black round. From $24 to $38. At fine stores.

Faithful followers of the *Erno Laszlo* skin-care regime will appreciate Laszlo's new **Travel** collection—five miniature plastic bottles, ready to fill, plus a tiny soap in its own small case. $20. At Erno Laszlo counters.

Almay's Moisturizing **Eye Makeup Remover Pads** now come in a 2-ounce jar of 35 pads—easy to pack. $1.95. At drug and department stores.

Sonia Rykiel adds to her **7e Sens**—seventh sense—fragrance line with a perfumed Body Veil, a scented lotion that captures the same mysterious notes as her fragrance. In an asymmetrical matte-black bottle with silvery cap—6.8 ounces, $24.50. At Henri Bendel, Robinson's, Marshall Field, and other fine department stores.

Dazzling glimmers of gold are the main ingredients in *Merle Norman*'s new **Florentine colors** for fall/winter faces. The newest eye-shadow pattern is the steeple. Inspired by the design of gothic cathedrals, the steepled shadow is particularly flattering to smaller eyes, as it creates an illusion of depth. For day, color is focused over the iris of the eye, pointing up to the brow, and a lighter shade touched to inner and outer corners of the eyelid for accent. At night, Florentine Gold Creamy Powder Shadow becomes the steeple, with a rounded smudge of dark shadow at the outer corners of each eye. Very new. Florentine Face and Body Shimmer is a creamy lotion that adds a fetching golden light—satiny, not sparkly—to décolletage, collarbone, top of the cheekbone. Shadow, $5.50; lotion, 2 ounces, $6.50. At Merle Norman studios.

Tiny facial wrinkles and dryness respond to *Estee Lauder*'s new **Wrinkle Stick.** This lipstick-size transparent stick is full of emollient oils and soothing aloe extract, to help smooth and moisturize. $7. At Estée Lauder counters. ■

MARY SEEHAFER





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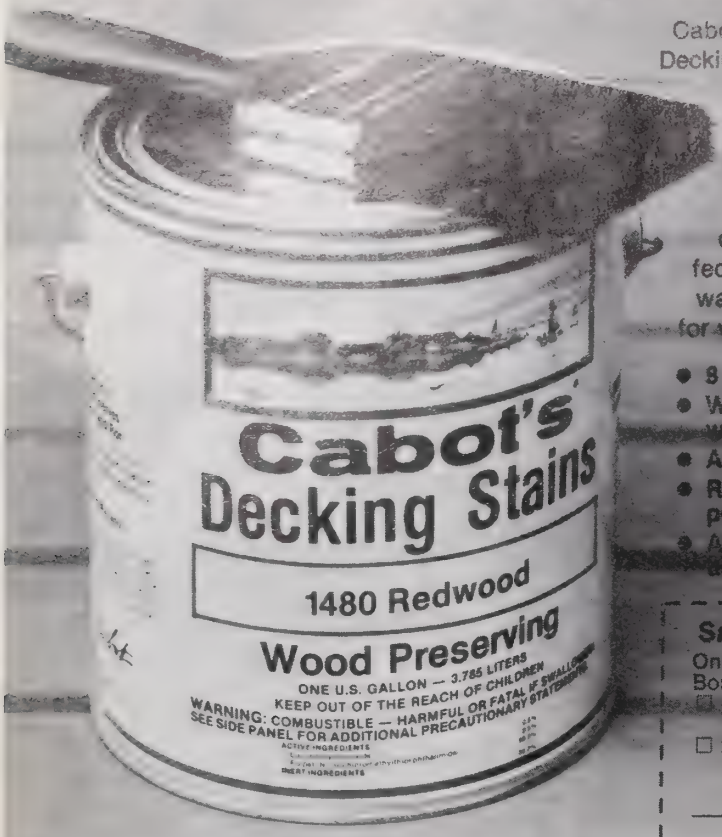
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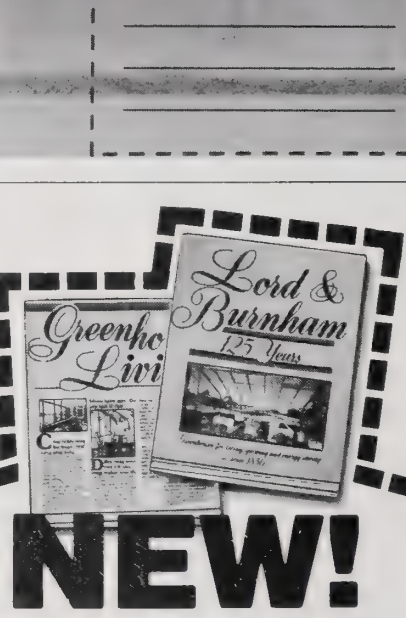
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LOOKING GOOD

continued from page 74

☐ your fragrance horoscope

The sign: Libra
Circa: September 23–October 22

Most Libras are in love with love. Idealistic and imaginative to a degree, Libra men and women are the great romantics of the zodiac. They are made to order for partnership, never feeling quite complete without sharing their lives with another. As companions, they have winning ways. Libras are, for the most part, sympathetic, accommodating, generous, and very good listeners. Their calm, courteous manner projects an ingratiating charm. Many possess a dreamy, meditative quality that adds to their attractiveness. But the secret ingredient of Libras' special charm is the interest they show in the interests of others.

Lovers of harmony and justice, Libras usually try to avoid the harsher realities of life. They excel as intermediaries. Able to express themselves well and to see both sides of the situation, they are ideally suited as jurists, diplomats, or public-relations counsels. Careers in the luxury and beauty trades come naturally to them because they have an innate sense of refinement, symmetry, and color. Music and art appreciation form an important part of their lives. In theory, they are sincere humanitarians. On the other side of the coin, Libras are notoriously indecisive and changeable. They can become too dependent on others emotionally, and tend to store up resentments rather than express anger. But all faults fade in the pleasure of their company. Libras get along with everybody, most of all with other Libras and natives of Gemini and Aquarius.

Lanvin has produced the provocative classic **My Sin** for years, perhaps with the sentimental Libra female in mind. For the affectionate Libra males, there's **No. 1** from Gene Pantuso. ■

MARIA REACHI

Coming Next Month:

FROM THE SOURCE, REAL-LIFE VERSION OF TODAY'S MOST IMITATED DECORATING STYLE, THE ENGLISH COUNTRY HOUSE

WATCH FOR NOVEMBER HOUSE & GARDEN ON YOUR NEWSSTAND



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The 2500 Dishwasher from GE. The dishwasher that's so bright it can make a dull job easy.

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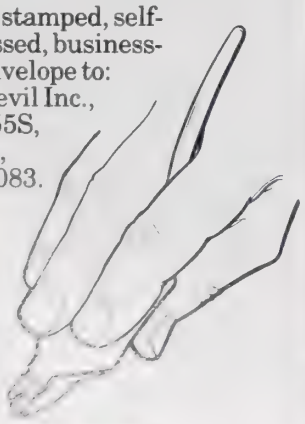
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WE'RE SOLD ON QUALITY

With James Beard coming to lunch, I realized I had to call in the troops ...friends known for their cuisine

By Dee Hardie

When I was a bride, an older friend who considered herself a wise woman told me, "Just remember, a marriage may be for better or worse, but never for lunch." I disagreed with her then, and still do. Tom's office is only 10 minutes from our farm, and whenever he comes home for lunch, it's a treat. In the middle of the day, our house seems to be at its most peaceful, and nothing is nicer than a slightly clandestine lunch with your own husband.

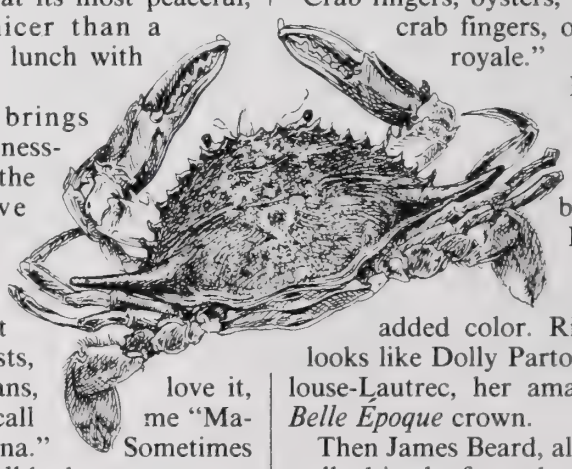
Sometimes he brings home foreign businessmen on the spur of the moment, and I've been known to run out to buy a bucket of fried chicken and call it my own. The guests, especially the Italians, love it, kiss my hand, and call me "Madonna of the Cucina." Sometimes being a fraud isn't all bad.

Sometimes it is. You can fool some of the people some of the time, but you can't fool James Beard. A few months ago we were asked to have him for lunch. He was giving a Saturday cooking lesson for the benefit of the Baltimore Museum of Art, and they didn't know what to do with him on Sunday. A country Maryland lunch, they decided, was the answer.

I didn't tell anyone—I didn't dare. But when James Beard, a noted syndicated food columnist whose articles appear in the local newspaper, comes to town, word gets around. Even the State of Maryland heard, and the head of Seafood Marketing offered us "one bushel of oysters, red crab fingers, and all the crabmeat you can eat." We accepted immediately.

Learning that Mr. Beard was going to be entertained by two superb cooks, I called them and boldly requested them not to serve oysters or crab. They replied, rather grandly, that they didn't need the Chesapeake Bay as a "crutch," and told me their menus. Friday night: smoked salmon rolled with cream cheese and fresh dill, poached chicken with truffles. Saturday: Frogs' legs mousse, turkey with green peppercorn sauce, and different bread with each course.

It was then that I realized I had to call in the troops, friends known for their cuisine. They all accepted readily, enjoying my agony and their ecstasy. It's not every day, after all, that one has lunch with James Beard. David brought his Eastern Shore vegetable purée soup; Minnie, her watercress and Chinese cabbage salad; Cynthia, her beaten biscuits; and Ned, his cold lemon pudding. I kept repeating *our* part of the menu to give me courage. It was like saying my beads: "Crab fingers, oysters, crabmeat royale, crab fingers, oysters, crabmeat royale."



Rita, who *never* works on Sunday, agreed to help simply because James Beard is her hero. Just having her there added color. Rita, a fine cook, looks like Dolly Parton drawn by Toulouse-Lautrec, her amazing red hair a *Belle Epoque* crown.

Then James Beard, all 6-foot-3 of him, walked in the front door, looking for all the world, at least to me, like Peter the Great. He is a monument of a man, Buddha-sized when seated. He immediately put us all at ease. We learned how he once hoped to be an opera singer, and that you "cut dill, chop parsley, but mortar rosemary." In between courses, Rita nearly choked him with hugs of joy. We had a wonderful time!

Although he was meant to be on a diet, he ate his plate clean. He was even gracious enough to ask for our crab recipe. And here it is, direct from the *Maryland Seafood Cookbook:*

Coming Next Month:

FROM THE SOURCE, REAL-LIFE VERSION OF TODAY'S MOST IMITATED DECORATING STYLE, THE ENGLISH COUNTRY HOUSE

WATCH FOR NOVEMBER HOUSE & GARDEN ON YOUR NEWSSTAND

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You don't have to crowd your countertops or rearrange your kitchen for the Spacemaker Microwave Oven from General Electric. It fits right over your range, where it's out of your way and still easy to get to. And the Spacemaker oven comes with an exhaust fan and work light for your range.

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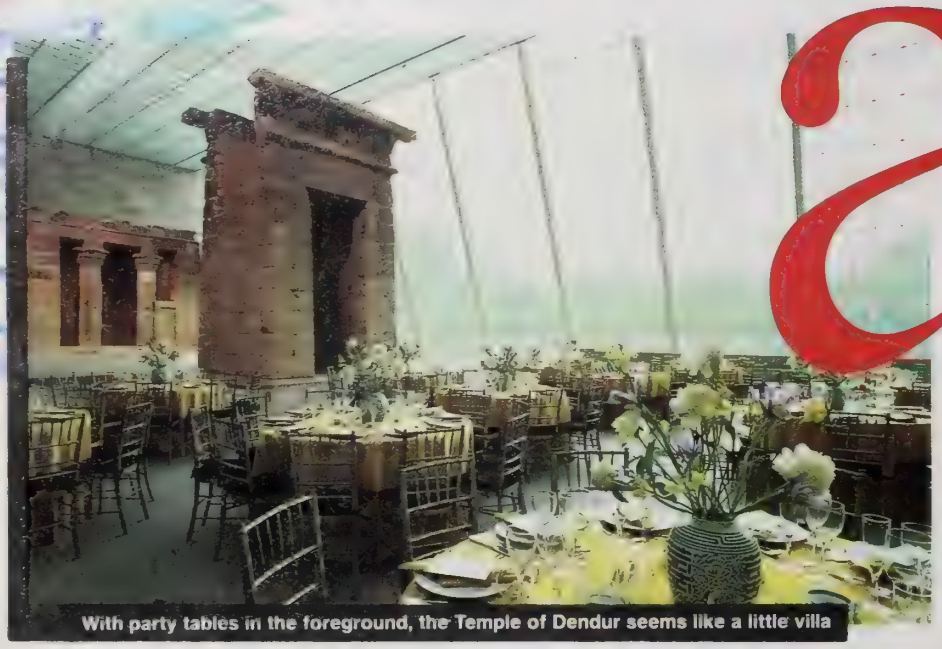


ENTERTAINING NOTEBOOK

IDEAS • FINDS • DELIGHTS •

BY NANCY RICHARDSON

Super-style Chinese dinner — at the Met



With party tables in the foreground, the Temple of Dendur seems like a little villa

A Chinese dinner usually means Chinese food, but for the opening of the Metropolitan Museum's Astor Court (a Ming Dynasty Chinese garden) and the Douglas Dillon Galleries (Chinese paintings), "Chinese" meant the *look* of the tables, flowers, presentation of the dinner. The charm of that evening is easily appropriated for other parties.

Flower designers John Funt and Chris Giftos bought blue and white ashtrays in Chinatown, blue and white ginger jars for centerpiece bouquets from Bloomingdale's. Yellow or gold tablecloths, napkins, chairs set off ginger jars filled with peonies, yellow freesia, blue iris. Black velvet chair cushions, black plates and serving trays sharpened up the Oriental quality of the blue, white, yellow. Flowers, stripped of their foliage, made the big center bouquets see-through. A frog in bottom of each jar prevented flowers from bunching. Tour de force Chinese send-up: a fantasy junk moored in the pool that borders the temple platform. In reality: a dinghy painted black, filled with baskets of peonies, mangos, red onions, oranges, flat baskets of rice, boxes wrapped in burlap—plus ballast so the boat has the appealing look of riding low in the water. Lanterns lit with candles were slung off bamboo poles. One way to treat a pool for an outdoor party—at the Met, the junk was anchored on cinder blocks in 15 inches of water. In a deeper pool, flower boats need to be anchored.



Colors—the pink of shrimp, pale green of lime slices—sing on a black china plate.



Black lacquer tray becomes serving platter for cheese course, later a drinks tray. Glorious Foods likes black as a substitute for other neutral tableware.

Party Wrap— whimsical slipcovers that delight and camouflage

To give a room a party look that's just right for a special occasion, try devising some unconventional slipcovers. Flowerpots can be wrapped in pretty material, right, by Philip Williams Assoc. for T. & J. Vestor, also the root balls of little trees. [illegible] folding chairs can be slipcovered to the floor. [illegible]'s, Turnerwyse offers a hardwood chair [illegible] cotton duck cover. Or, tie an icebucket [illegible] lengths of pale-colored, crispy taffeta.



Oriental junk lide[illegible]



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LIVING WITH NATURE

Durable, easy-to-care-for house plants

Choose carefully, provide minimum care, and any of these large plants will thrive indoors

By Richard Langer

Although people like to have plants around, their schedules do not always permit the constant attention required by some exotics. Or sometimes they are just afraid they don't have the knack for growing plants. Well, there is a host of durable, easy-to-care-for plants that will grow happily for anyone.

Another advantage to these plants is the size of most of them. When it comes to ceiling-high specimens, these sturdy plants really come into their own. From the standpoint of both design and easy care, there's much to be said for having two or three really splendid tree-sized indoor plants instead of 30 or 40 small rare plants clustered together.

The loquat, *Eriobotrya japonica,* is an excellent example of a large, easy-to-grow pot plant that can add a touch of the exotic as well as mass to an indoor garden. As its big, coarse, fuzzy-bottomed leaves capture the sun, they brighten in color and cast sharp-edged inky shadows.

Simple to care for, needing only sun and evenly moist soil, this tree will even flower and bear fruit after 7 or 8 years indoors. However, it's rarely offered in plant shops except in Florida and California, although recently I've seen a few available species in the Northeast. If you can't find a Japanese loquat tree, look for the fruit in Oriental or specialty markets. Loquats are very easy to grow from seed.

Cacti as a whole are very durable plants, and there are many supersized specimens that can be grown indoors. But they do grow slowly. What you want to do is to purchase a cactus large enough to accent the space you have in mind now. Don't expect it to grow and

Continued on page 90



■ *Cactus-like euphorbias from Linda Trinkle Wolf, Interiors That Grow.*

☐ checking out large plants

Sad to say, many of the large specimen plants sold today will die in their new home within weeks. The reason? They are field-grown or greenhouse-forced plants from Southern plantations, jammed into pots when they look pretty as a picture, then jammed into trucks and rushed to plant stores. Once hosed down and groomed by having a few broken leaves pinched off, they look perfect, but only for a few weeks. They are as likely to grow as tropical orchids transplanted to the Arctic.

Not all specimen-sized large plants have gone through this trauma, but knowing how to pick the healthy one is the key to avoiding a very expensive failure.

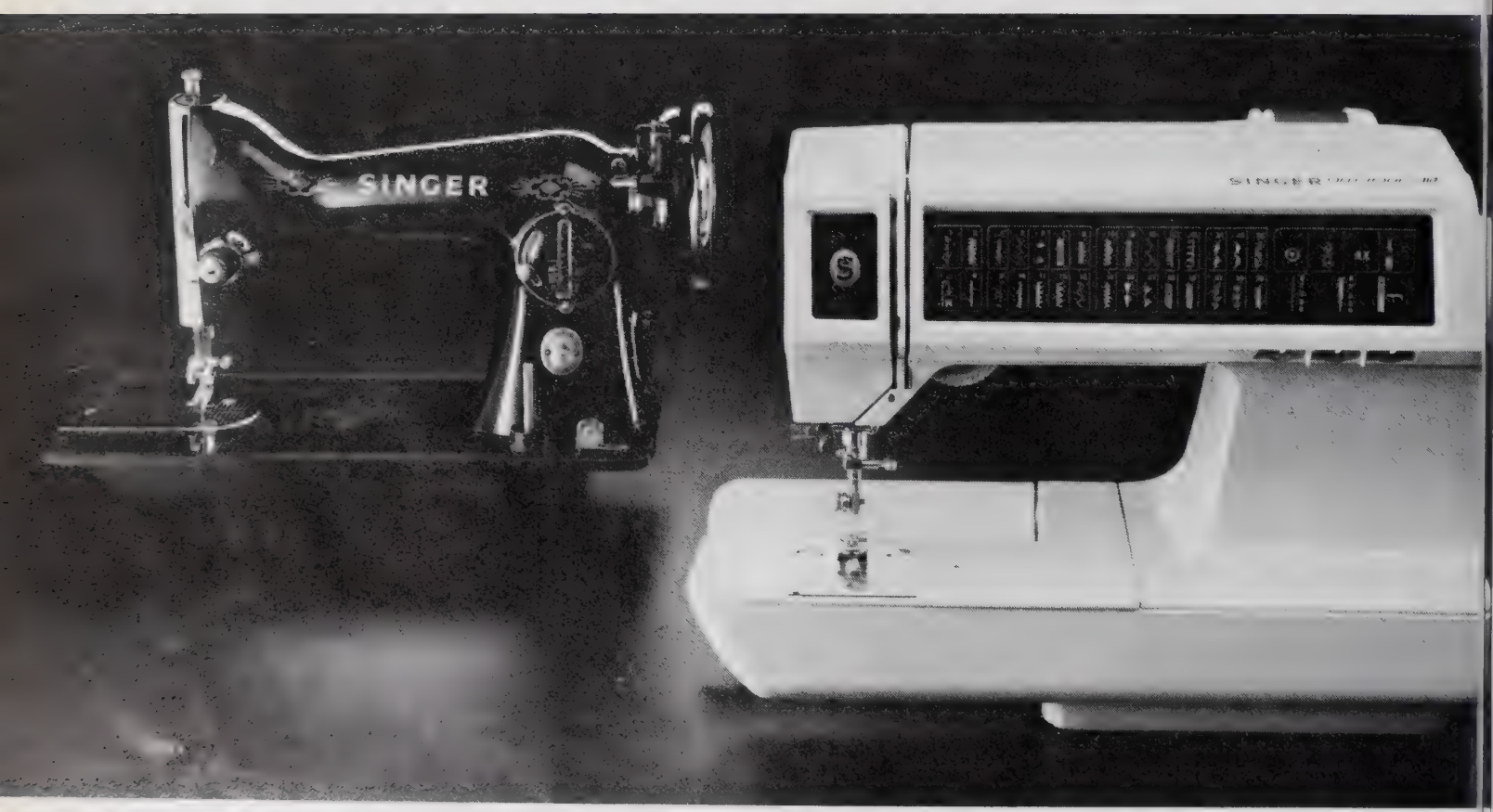
The best way to ensure getting a well-acclimated and adjusted plant is to deal with a reputable local store or interior plant specialist. Sometimes you can pick out your plant, tell the shopkeeper you'd like to take it home after a month, and leave a deposit. When the month is up, if the plant looks as healthy as it did originally, it should grow just fine.

The appearance of the plant is all you have to go by. So even if you can't leave it in the store for a month, here's what to look for when buying a large plant:

- Start at the bottom by checking the pot's drainage hole. If there isn't one, you can usually forget about the plant. Chances are it was dug, thrown into a pot, and simply hasn't gotten a good footing yet. Ideally, a plant should be knocked out of its pot so the roots can be inspected for overcrowding and root rot. In the case of a large plant, this is pretty difficult unless you have an extremely helpful and friendly salesman. So settle for inspecting the drainage hole. If a mass of roots is forcing its way through, the plant is potbound.
- Avoid a plant with caked soil crusted around the pot rim. Chances are the plant has been watered sporadically, which means a loss of the smaller roots so vital to keeping the plant vigorous.
- Many large specimens of plants such as dracaenas and scheffleras come with multiple trunks, or there may be several specimens planted to a pot. These are almost always preferable to the single-stem versions because they add a dimension of fullness and lushness as the plants mature.
- Check to see that the leaves of the plant fill out the stem all the way down. If they don't, this generally indicates past neglect. The exceptions include true trees such as *Ficus benjamina* and large citrus and most of the larger-sized palms. You wouldn't expect to see a maple with branches all the way to the ground, and these tropical counterparts are not different.
- Check the color of the leaves. Is it uniform, except for the newest ones just developing, which are normally lighter? Avoid plants with yellowing leaves or leaves that curl up or show other signs of distress. Also, check for insect pests such as mealybugs, which look like tiny pieces of fluffy cotton. White flies are miniscule bugs that take flight and hover around the plant in a cloud as you approach it. Mites are only 1/100th of an inch long and impossible to see, but you can spot their handiwork readily enough—a fine mist of cobwebs on the underside of leaves, especially at the joints. The last thing you want when you are buying a large and probably expensive plant is a lot of freeloaders ready to destroy it.
- Last, look at the plant from an aesthetic viewpoint as well. Is the plant attractive? Or is it odd and distorted in shape? Large plants change slowly. What you buy is what you get.

Margaret Henderson

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continued from page 85

fill in the space in a year or two.

Euphorbia lactea, the candelabra cactus, looks like the perfect cactus from the set of an old Western. *Echinocactus Grusonji,* the barrel cactus, and opuntias are also straight from the movies. *Euphorbia Tirucalli,* the pencil-tree cactus, on the other hand, resembles no cactus the mind has ever conjured up. It's a series of long narrow pencil-like branches fanning out randomly like some huge coral from a primeval sea—a strange image, perhaps, considering cacti's tolerance for water deprivation, but grow one and you'll see what I mean. All of these cacti, incidentally, appear particularly dramatic against a backdrop of modern furnishings—clear, clean lines complement the uncluttered looks of the cacti.

Give cacti rather more water than you might think, considering their reputation as nondrinkers, but never leave them sitting in the overflow. Once a month is usually the right frequency. Sunshine and a spring fertilization program are all the remaining care they need.

At the other end of the visual scale from the dry desert images cacti conjure up are palms with verdant jungle growth. *Chamaerops humilis,* the European fan palm, ranges in height from 4 feet for the dwarf varieties to over 20 feet for the giant models. The bamboo palm, *Chamaedorea erumpens,* offers not only striking palm foliage but, as its name implies, bamboolike trunks as well.

Basically, any palm is easy to grow indoors. The key is to give it just enough sun. The test for the right amount of light is to give it as much sun as you can. And then if there is too much sun, the leaves will begin to yellow, so move the plant to a slightly shadier spot until the fronds regain their deep green. That's just the right amount of light for it. Light is quite a variable for palms. Varieties such as the bamboo palm like a relatively shady environment while, for instance, coconut palms lap up all the sun you can give them.



EASY-TO-CARE-FOR RUBBER PLANTS

When thinking about large, easy-to-grow plants, no one can forget the *Ficus,* or rubber plant, family. It used to be that *Ficus elastica,* the standard rubber plant, was all you could buy. Over the years, however, other easy-to-care-for members of the family, particularly *F. benjamina,* have become available. *F. deltoidea,* the mistletoe fig, and the West Indian laurel fig, *F. perforata,* both look the way their common names would indicate they should and are well worth growing for a little visual variety without sacrificing the easy-to-tend nature of rubber plants. Another unusual species to try is the striking fiddleleaf fig, *F. lyrata,* whose almost skateboard-sized leaves were surely the ones used by Adam for the first fashion show.

> Cacti are perfect for people who travel a great deal, since they only need watering once a month

Don't be afraid to ask your local plant store to order these plants if they are not part of its regular inventory. Most stores usually can and will. But first take a look at them in the botanical gardens, or at least find pictures in an illustrated book such as Alfred Graf's *Exotica.* The one thing never to forget about buying a really large plant is that its very ease of care means it will be around for years. Deciding suddenly that you'd rather have a loquat tree than a cactus once you have a 6-foot barrel cactus in your living room can become a rather prickly problem. ■

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Some people tend to believe that great results require hard work. These same people tend to find Jobe's little white houseplant spikes somewhat amazing.

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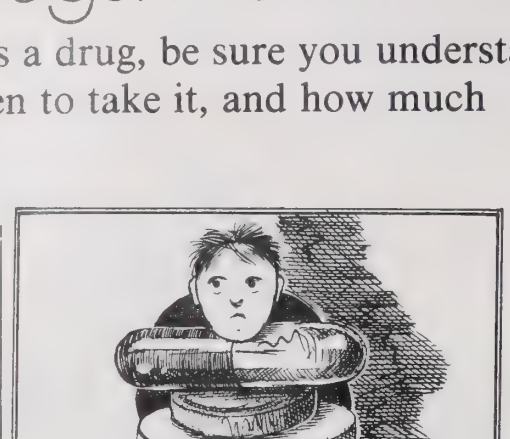
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Prescription drugs: Handle with care

When your doctor prescribes a drug, be sure you understand precisely how to take it, when to take it, and how much

By Gael MacDonald Wood



There is really no such thing as a completely safe drug. Every medication has the potential to be either helpful or harmful, and the way in which a drug is used can tip the balance from therapeutic results to dangerous side effects. "Patients must take the trouble to learn as much as they can about their prescription drugs, not only to get more out of their medical care, but to avoid the unnecessary suffering and high medical costs associated with improper drug use," says Dr. Robert B. Millman, Clinical Professor of Public Health at Cornell University Medical College and Associate Professor of Psychiatry at Payne-Whitney Psychiatric Clinic in New York.

"Drug-taking errors are more common today than anyone realizes," adds Dr. Millman. Studies have shown that more than half of all prescription-drug users take their medication incorrectly—either too little, too much, at the wrong time, for the wrong length of time, or in dangerous combination with other drugs.

In a study reported on by the Journal of the American Medical Association, Dr. George J. Caranasos found that most patients could not even identify 60 percent of the medications they were taking, while some 40 percent were receiving drugs prescribed by two or more physicians—increasing the possibility of drug interactions. Most surprising of all was the fact that 12 percent of the patients studied were taking drugs originally prescribed for someone else.

Unfortunately we live in a pill-popping society where the prevailing notion is that for every ill there is a pill to cure it. Physicians are under considerable pressure to prescribe medications for their patients, many of whom feel cheated if they leave the doctor's office empty-handed. Today the average doctor treats illness with prescription drugs approximately 75 percent of the time, resulting in some 1.5 billion prescriptions per year—approximately seven for every American.

Americans spend over 15 billion dollars on prescribed medicines each year, and that figure doesn't include the 2.6 billion spent for non-prescription (over-the-counter) medications—many of which are as pharmaceutically potent as prescription drugs. Each year over three million Americans experience a severe reaction to a prescription drug. An estimated 6 to 8 percent of all hospital admissions are for physician-induced diseases—those related to the misuse of prescribed medications. And, of the 40 million people in this country who take prescribed drugs, an estimated two million have developed serious dependency problems. But, according to medical experts, three-fourths of all adverse drug reactions and dependencies can be prevented by educating the patient about the nature of his prescription.

Usually the biggest education hurdle is inadequate doctor-patient communication. Frequently a busy doctor may fail to give you the information you should have about your medication. And on the other hand, many patients hesitate to ask what they fear may seem a foolish question or to insist that the doctor explain their treatment in laymen's terms. Remember that doctors are very used to speaking their own language; it's up to you to make sure your physician speaks yours.

If you have doubts about a prescribed treatment, don't hesitate to discuss them with your doctor—otherwise he has less of a chance to help you," counsels Dr. William B. Stason, Associate Professor of Health Policy and Management (Harvard School of Public Health) in the Harvard Medical School Health Letter. If you face a real dilemma in following your doctor's recommendations— such as a time conflict or daily activities that make it difficult for you to take a medication— be sure to say so. Frequently it is possible to choose another drug that doesn't need to be taken so often or to arrange an alternate program that is easier for you to follow and to remember.

Continued on page 196

PRESCRIPTION PRECAUTIONS

- *Before you go to your doctor, make a list of all the drugs and medications you take—both prescription and non-prescription. Show the list to your doctor on your first visit.*
- *Ask your doctor about the side effects of your prescription. Does it interact with other drugs? Certain foods? Alcohol? Does it produce a sensitivity to sunlight? Does it make you drowsy or inattentive? Is it addictive?*
- *Find out where and how to call your doctor if problems or questions should arise. Most doctors have special telephone hours set aside to deal with such matters.*
- *Be sure to give your doctor a follow-up report on your treatment, letting him know whether a prescription has worked or created an additional problem. Usually a telephone call or short note will suffice.*
- *Let your doctor know of any sudden changes in your pill-taking habits.*
- *Keep a diary of any side effects or missed treatments of your medication. This can be very helpful to your doctor if you have problems.*
- *Ask your doctor or pharmacist how the prescription should be stored and how long it remains effective.*
- *In case of an overdose, call your local poison control center or the emergency ward of a large hospital. Speak to either the internist or psychiatrist on call. These are the specialists most likely to be familiar with the drug involved.*
- Never *take pills prescribed for someone else.*

Andrzej Dudzinski



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By Margaret Morse

Q *When daylight-savings time ends, can you turn a timepiece back an hour without damaging the mechanism? Or must you turn it forward?*

—C.B., Larchmont, N.Y.

A If your clock or watch is more than 10 or 15 years old, it is best to consult a reputable watch repairer.

On timepieces made in the last 10 or 15 years, here are some generalities (from Jacques Reymond, technical consultant to the Watchmakers of Switzerland Information Center, and Hiroshi Sekido, general manager of sales planning of Seiko Corp. of America):

- Most mechanical or quartz-analog timepieces and associated calendar systems can usually be turned backwards without damage to the mechanism.
- Most chime-movement clocks can be turned backwards, but to ensure synchronization of the chime, one must turn the clock backward $1^1/_2$ hours, then forward one-half hour, rather than turning it backward in one step.
- Digital clocks (especially those with flip-flop card dials) and digital watches with light-emitting-diode (LED) dials can be turned only forward.
- Unless manufacturer's instructions say otherwise, gently try turning non-digital timepiece backward. If it resists, don't force it; turn it forward instead.

Q *We've bought a Georgian Colonial house and are interested in restoring it as authentically as possible. Where can we read up on the subject?*

—F.M., Haddonfield, N.J.

A Two past issues of *House & Garden* you might look for at your public library are April 1977 (unfortunately now out of print), with "True Grit: The Adventure of Restoring a Historic House," and May 1981, "How To Get Your House Listed as a Historic Place."

Sources close to you are likely to have the most information on local architecture, so we suggest you start your research at local historical societies. To locate these societies, send a list of the postal zip codes of towns or cities near you—and a self-addressed, stamped envelope—to the American Association for State and Local History (1400 Eighth Ave. South, Nashville, Tenn. 37203). The AASLH also offers a free catalogue of nearly 40 books and technical leaflets you can buy by mail, including a *Directory of Historical Societies and Agencies in the United States and Canada* (the 12th edition, listing over 4,400 of them, will be published this fall).

Other sources of names of societies in your locale are telephone yellow pages (under "Associations") and municipal and county governments.

You might also consider joining a national organization with strong interests in historic preservation. For an annual fee, you receive the organization's periodical literature and have access to its information referral services. You also receive invitations to buy tickets to seminars, courses, or tours. Two non-profit organizations to query about membership details are:

Historic House Association of America, Decatur House, 1600 "H" St. N.W., Washington, D.C. 20006. (Will send a free copy of its publications list on request: Please enclose self-addressed, stamped envelope. A selective, descriptive bibliography—"Guide to Preservation Literature"—is $1.50 ppd.)

National Trust for Historic Preservation, 1785 Massachusets Ave. N.W., Washington, D.C. 20036. (Anyone can order its 42-page publications catalogue for 50¢ per copy.)

If you'd like to read up on the elements of historic interiors, a catalogue listing several hundred decorative-arts books by various publishers is available free from the Preservation Shop, the Henry Francis du Pont Winterthur Museum, Winterthur, Del. 19735. You might also think about joining, for an annual fee, a nonprofit organization called *The Decorative Arts Trust,* 181 West Bridge St., New Hope, Pa. 18938.

Q *I have an old French omelet pan, and the inside enamel coating is chipped. Is the pan safe to cook in? Can it possibly be repaired?*

—L.B., North Myrtle Beach, Fla.

A We spoke with Norman Dworkin, chief inspector in the restaurant-inspection division of the New York City Health Department, who said that chips from both porcelain enamel and baked enamel finishes can be as hard and sharp as glass—and so very dangerous if swallowed. Once the enamel is chipped in one place, the surrounding enamel tends to chip off as well. Thus, any "chipped inside" enamel pot should be permanently retired to the trash barrel—or to non-culinary use—at once. If the finish is damaged for the first time while you're preparing food or a beverage in the pot, throw the food or beverage out, too. Mr. Dworkin knows of no home remedy—or economically feasible commercial treatment—that would make the pot safe again.

Mr. Dworkin adds that wear and tear on pans with *nonstick* finishes (such as Teflon or SilverStone finishes, is another story entirely. Flecks of these finishes are chemically inert. There's no known evidence to date that it would be harmful if you happened to ingest a few. ■



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Maximum Strength Dietac comes in two forms: Once-A-Day timed release; and Twice-A-Day capsules. Both give you maximum appetite control all day.

Both make sticking to your diet almost as easy as starting it.

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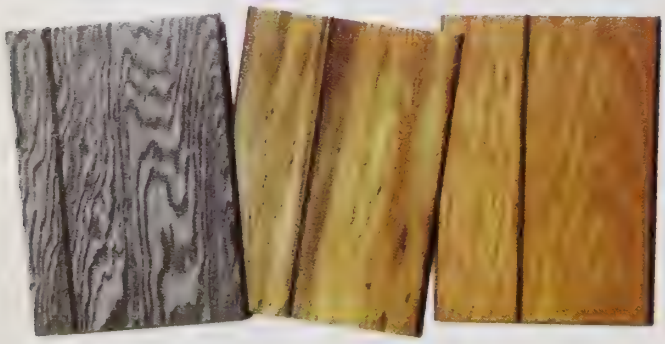
PANEL DISCUSSION

THE CHAMPION APPROACH TO WALL PANELING.

A wall panel is a wall panel is a wall panel.

Right? Wrong.

Champion® would like you to know there's a little more to wall paneling than just what meets the eye. Of course, what meets the eye *is* very lovely. And unique.



Paneling has a special quality that can add a certain warmth, a natural beauty to any room. But how do you know which wall paneling is right for you? Here are the answers to the questions most people ask.

What Are the Different Types of Wall Paneling?

Wall paneling comes in genuine hardwood, genuine softwood and woodgrain reproductions.

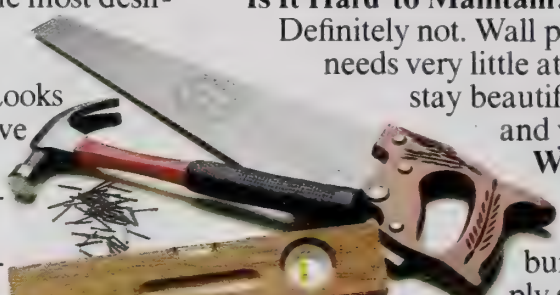
The most costly is genuine hardwood. Why? Because here, only the most beautiful hardwood veneers are used. And at Champion, each is handpicked. Genuine hardwood is the closest feeling to having the great outdoors inside your home. Just as no two trees are alike...no two panels are exactly alike, either. This gives each panel a fresh, unique look that blends together into one beautiful room.

Champion has a broad line of genuine hardwood panels from the top-of-the line Craftsman® II, through the Artisan® line, down to the moderately priced Hillside® and Woodglen® lines.

Then there's genuine softwood paneling. It has a more rustic look than hardwood. You can see the deeper textures...feel the abraded surfaces that give softwood panels their weathered look.

Champion calls their softwood panels— "Country Place®"

Or choose an exciting woodgrain reproduction. Only the most desirable woodgrains are printed on either plywood or hardboard. Looks like the more expensive paneling but has a price the budget conscious will enjoy.



Champion's woodgrain reproductions on plywood are called "Concepts®" On hardboard they're called "Expressions®"

What Are the Different Uses of Wall Paneling?

Wall paneling is extremely versatile. Many people panel a whole room to surround themselves with the warmth of wood. But there are numerous other ways to work with wall paneling, as well.

For instance, mix and match paneling with other wall coverings. With paint. Or wallpaper.

Or consider paneling as a room divider. Or to surface built-in furniture. Use it to compliment *any* furniture. Modern, traditional or contemporary. Use wall paneling on your ceiling. It's an innovative way to complete the look you want.



Is It Hard to Install?

Do-it-yourselfers will find wall paneling a pleasure to put up. All you need are common carpentry tools and a set of instructions.

Is It Hard to Maintain?

Definitely not. Wall paneling needs very little attention to stay beautiful for years and years.

Where Is It Sold?

Any building supply store will have a variety of full size sample panels. The store will be happy to help you make a selection and even help you with the installation, if you need it.

If you'd like to know more about wall paneling, Champion has put together a complete new 26-page booklet called "Decorating with Wall Paneling."

Just send $2.00 to: Champion International Corporation/P.O. BOX 10200/ Stamford, CT 06921.

And you'll discover all the beautiful, creative things wall paneling can do for a room.



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Who'll help you make your money grow?

Accountants, attorneys, insurance agents, stockbrokers, financial planners—all can help you make the most of your available finances

By Paul Gross

While working long and hard may have been the sure road to financial security years ago, it can no longer be relied upon today. You would need enormous raises. Between 1972 and 1980, for example, your salary had to rise by almost 99 percent just to keep up with inflation. And you wouldn't have gotten ahead—all those raises put you into ever-higher tax brackets.

But a solution is fairly simple: Take advantage of the services of topnotch advisers and consultants to help you plan your finances. Their fees are usually tax-deductible. And hiring them will probably be more economical than trying to do it yourself.

What's more, finding good advisers is a lot easier than you may realize. Simply ask your friends and business associates whom they rely upon and why. Your best bet is to get recommendations from people a rung or two higher on the ladder than you. The chances are that you will get advisers sure to have the expertise you need as your career places you in more complex financial areas. Moreover, it usually pays to get the best talent you can afford, as it helps you set up a network of excellence. An excellent tax accountant, for example, will know excellent estate planners, insurance agents, topnotch investment advisers. The elite are plugged into an investment grapevine, thanks to their contacts, and so can put you onto the best investment deals.

Here are the people you should consider having on your personal financial-planning team:



An accountant who will help you plan a tax strategy as well as help you file your returns each year. Finding someone who can map out a tax strategy for you is probably more important than someone who's a whiz at filling returns. By the time your return is being filed, there isn't that much that can be done to reduce your taxes at that point.

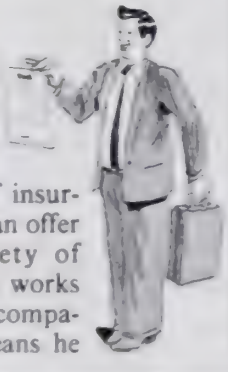
If your finances are complex, you will probably need an attorney who is also a C.P.A. As a specialist in tax law and tax accounting, he will be able to help you minimize your taxes and defend your return if it is challenged by the IRS.

A good accountant, familiar with your income, expenses, and investments, can also help you work out the financial details of investment and estate-planning ideas you're considering. And he can help your attorney draw up an estate plan for you. The accountant can supply your estate planner with a true picture of your resources, lifestyle, and investment know-how.



Find an attorney who has had extensive experience in estate planning. He should have an excellent working knowledge of all the estate-planning tools—gift-giving programs, trusts, charitable donations, charitable trusts, insurance ploys, and so on.

In addition, he should be thoroughly familiar with all the laws that affect your estate plan. That includes the various IRS codes and regulations as well as the laws of the states in which you live, own property, or ever owned property. Property owned in another state is subject to the laws and inheritance taxes of the state. If you owned property in a community-property state, your estate planner must know that state's laws, because assets (say, stocks and bonds) acquired in a community-property state retain their status as community property, even after you move to another state.



Have an insurance agent who sells policies offered by a number of insurance companies. He can offer you a greater variety of choices than one who works for a single insurance company. This, in turn, means he will be able to get you the best available policy at the lowest possible price.

Since your insurance needs change with your circumstances, your agent should help you adjust your coverage. If you have an additional child, for example, he should help you figure out how much additional coverage you need. By the same token, when your responsibilities decrease—say, when a child finishes school—your agent should suggest reducing your coverage.

An agent who is a chartered life underwriter will also be able to give you some handy estate-planning ideas—which you should always then talk over with your attorney. However, don't rely on your insurance agent for personal financial planning advice. More often than not, the "personal financial plan" will stress expensive insurance products that generate hefty commissions.



A stockbroker will help you find investments that are right for your temperament and personal financial situation. That means the broker should find out a little bit about you and your needs before he tries to sell you something.

For your part, find out the kinds of investments the broker likes most. You want a broker who follows investments that suit you. If you are not a risk-taker, for example, you may not want a broker who loves stock options. While options can give you incredible profits, they're also extremely risky. Moreover, many stockbrokers love options only because they generate handsome commissions.

Finally, you want a broker who is interested in keeping you as a lifetime client, not just someone who will generate some fast upfront commissions. One way of finding this out fairly quickly is by tracking the phone calls you get from your broker. Does he call only if he has a hot stock tip? You need someone who will help keep you informed of what's happening to the market in general and your stocks in particular.

Continued on page 100

Andrea Baruff



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Rate Chart

All prices are for 20 minutes out-of-state calls dial direct, without operator assistance, anytime Saturday, Sunday 'till 5 p.m.; or any night after 11 p.m. 'till 8 a.m. A different schedule of attractive dial/discount rates applies to both Alaska and Hawaii.

To find the rate between two cities, trace down the vertical column of one city to its intersection with the horizontal column of the other city, as illustrated.

	ATLANTA	BOSTON	CHICAGO	CLEVELAND	DALLAS	DENVER	DETROIT	INDIANAPOLIS	MEMPHIS	MILWAUKEE	NEW HAVEN	NEW YORK	OMAHA	PHILADELPHIA	SAN FRANCISCO	SEATTLE
ATLANTA		3 67	3 50	3 49	3 67	3 67	3 50	3 67	3 24	3 50	3 67	3 50	3 67	3 67	3 84	3 84
BOSTON	3 67		3 50	3 50	3 67	2 92	3 67	3 50	3 24	3 50	3 49	3 50	3 67	3 67	3 84	3 84
CHICAGO	3 50	3 50		3 50	3 67	3 24	3 50	3 50	3 08	3 50	3 50	3 50	3 50	3 50	3 84	3 84
CLEVELAND	3 49	3 50	3 50		3 67	3 50	3 50	3 50	3 50	3 67	3 50	3 50	3 50	3 50	3 84	3 84
DALLAS	3 67	3 67	3 67	3 67		3 67	3 67	3 67	3 67	3 67	3 67	3 67	3 67	3 67	3 84	3 84
DENVER	3 50	3 67	3 67	3 67	3 67		3 67	3 67	3 67	3 67	3 67	3 67	3 67	3 67	3 84	3 84
DETROIT	3 67	2 92	3 24	3 50	3 67	3 67		3 67	3 67	3 67	3 67	3 67	3 67	3 67	3 84	3 84
INDIANAPOLIS	3 50	3 24	3 08	3 50	3 67	3 67	3 67		3 67	3 67	3 67	3 67	3 67	3 67	3 84	3 84
MEMPHIS	3 67	3 50	3 50	3 50	3 67	3 67	3 67	3 67		3 67	3 67	3 67	3 67	3 67	3 84	3 84
MILWAUKEE	3 50	3 24	3 08	3 50	3 67	3 67	3 67	3 67	3 67		3 67	3 67	3 67	3 67	3 84	3 84
NEW HAVEN	3 67	3 49	3 50	3 50	3 67	3 67	3 67	3 67	3 67	3 67		3 67	3 67	3 67	3 84	3 84
NEW YORK	3 50	3 50	3 50	3 50	3 67	3 67	3 67	3 67	3 67	3 67	3 67		3 67	3 67	3 84	3 84
OMAHA	3 67	3 67	3 50	3 50	3 67	3 67	3 67	3 67	3 67	3 67	3 67	3 67		3 67	3 84	3 84
PHILADELPHIA	3 67	3 67	3 50	3 50	3 67	3 67	3 67	3 67	3 67	3 67	3 67	3 67	3 67		3 84	3 84
SAN FRANCISCO	3 84	3 84	3 84	3 84	3 84	3 84	3 84	3 84	3 84	3 84	3 84	3 84	3 84	3 84		3 84
SEATTLE	3 84	3 84	3 84	3 84	3 84	3 84	3 84	3 84	3 84	3 84	3 84	3 84	3 84	3 84	3 84	

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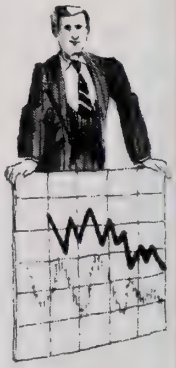
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MONEY

continued from page 98

Generally, your best bet is a broker who works for a house with a superior reputation for research. After all, most of a broker's recommendations will come from the firm's research department. The October issue of *Institutional Investor,* which should be available at your library, ranks brokerage houses on the basis of their research. The rankings are based on a survey of institutional investors. Some regional firms, such as Robert W. Baird & Co. in Milwaukee and Rauscher Pierce Resfnes in Texas, also have excellent reputations for thorough research.



A **financial planner** can help you put it all together. A planner will assist you in drawing a comprehensive and cohesive plan and then make sure all the elements work well together. Generally, he will coordinate the efforts of the other members on your financial team. If you don't have an accountant or attorney, a planner should be able to suggest three or four candidates for the position.

There is a great debate over fees and commissions in this emerging profession. Fee-only planners (in the interest of honesty, I will tell you that I am a fee-only planner) charge an hourly rate or else a flat fee for the plan. While their plans can be costly—usually between $4,500 and $10,000—they have no conflicts of interest. All you get is their expertise and advice.

The fee-plus-commission planner charges less, but also makes money by selling you insurance, tax shelters, stocks and bonds, and whatever else you may buy from him. This can create a tremendous conflict of interest. Some planners could recommend expensive products because they tend to generate the highest commissions. On the other hand, many of these planners note that their clients prefer a fee-plus-commission arrangement because the planner actually executes the plan. (A fee-only planner just recommends—you have to follow up and carry out the plan.)

If you don't have or don't want a financial planner, consider asking your accountant or lawyer to act as a coordinator for you. He will then be able to help you structure a plan with all the elements working harmoniously together. ■

This column is intended solely to heighten our readers' awareness of the possibilities open to them. Readers are advised to seek professional counsel before making any major decisions.

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- Lavishly hand-decorated with 240 square inches of pure 24kt gold.
- More gold by far than on any previous Danbury Mint plate collection.



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Finally, here is a majestic tribute to the undation stone of our great religions and of ir civilization itself — *The Ten Command-nts*, plus two additional plates in honor of the o greatest teachers of those commandments, oses and Jesus. (The Moses plate is shown at e bottom of this page.)

In all, the collection is a treasure that longs in every home, *but only a fortunate few ll have the opportunity to possess it!*

Hand-Decorated with a Lavish Border of 24kt Gold!

Each of these twelve collector plates will richly hand-decorated with gleaming 24kt ld — more gold by far than any other plate llection in the history of the Danbury Mint!

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What's more, gold is *permanent* — it esn't tarnish, corrode or deteriorate. A gold in minted in the days when Moses received he Commandments would gleam as brightly day as it did then. Thus gold is known as the *rnal* metal, the medium artists and craftsmen roughout the ages have used to portray and nor the foremost figures and timeless doc-ines of the world's great religions.

And now you can bring such golden artis-splendor into *your* home, where you can mire and enjoy it as often as you wish!

Original Works of Art in the Tradition of the Old Masters

For this exclusive private edition, the anbury Mint has commissioned the distin-uished artist, Mary Mayo, to create twelve iginal paintings expressly and exclusively for is collection.

As few other artists of our day, Mary layo has mastered her craft after years of udying the styles and techniques of the "old asters" — giants of classical art such as embrandt, Michelangelo and Raphael. Her nvases inspire a profound respect and admira-on for such classic, timeless beauty!

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A five firing process is exceptionally *rare* in the production of fine collector plates, and is a measure of the unsurpassed importance of this collection!



A Limited Edition Available only by Advance Reservation

The Ten Commandments Plate Collection will be available exclusively from the Danbury Mint. No plates will be sold separately and none will be made available in stores. The size of the U.S. edition will be forever limited to the exact number of collections reserved by the final deadline, December 31, 1981.

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Allow 8 to 12 weeks after payment for initial shipment.

BY JEAN SPIRO BRESKEND

Great New Looks in Ceramic Tile

☐ fashion trends

To complement natural materials and furnishings, American manufacturers have introduced a number of tiles with a handcrafted appearance. Franciscan's Terra Craft collection for floors comes in two textures called Dunes and Waves. It is available in five earthy hues and three sizes. Wall and floor tiles by Wenczel have uneven edges, leather-like texture, and names indicative of their rustic flavor—Leather Brown, Buckskin, Suede, Cordovan, and Rawhide. Potters Touch by Florida Tile also has been molded with variations in surface texture, and its natural tones (including a soft Country Grey) are coordinated to complement contemporary bath and kitchen fixtures. For floors, walls, fireplace facings, and woodstove surrounds, American Olean has designed a rough-textured tile called Quarry Naturals. And Mid-State Tile has a group of textured tiles with a soft matte glaze called The Good Earth Collection, made for walls and light-duty floors, as in bathrooms.

More sophisticated and challenging to the creative designer are the Italian imports distributed by Agency Tile and Hastings Tile. Large 12½-inch squares that are suitable for floors and walls come in many solid colors, allowing you to create dramatic border designs and other supergraphic effects. Also available are coordinated collections of 8-inch-square geometric patterns that can be used in exciting ways to create your own personalized decoration. Hand-painted designs are available in checks, chevrons, polka dots, and stripes. And last, but definitely not least, are the great pastel glazes for today's romantics. They come in a subtle palette of dusty mauves, lavenders, roses, pinks, seafoams, blues, and salmons.

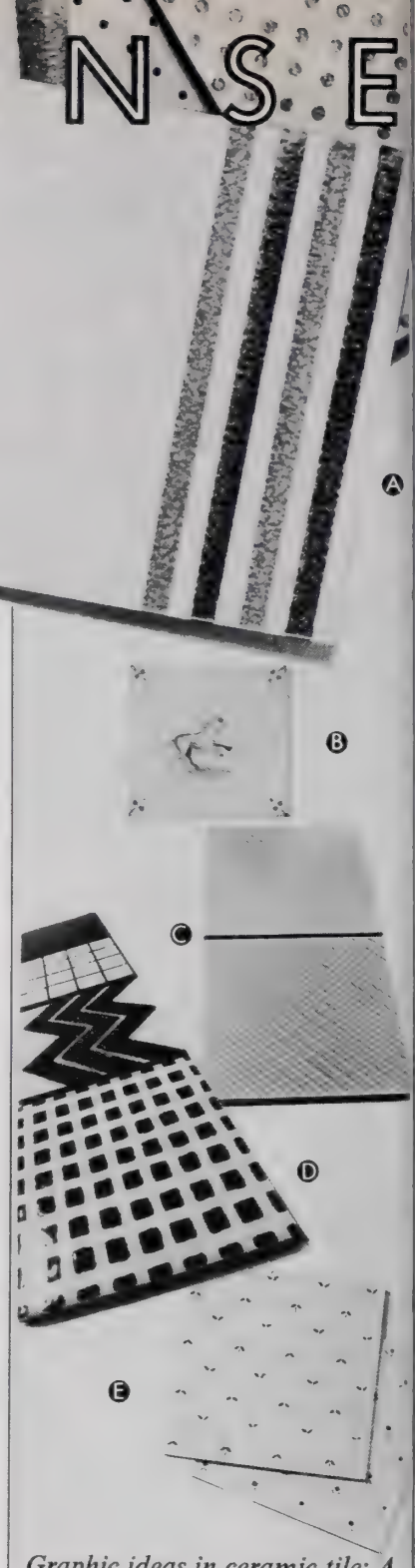
In a completely different mood are the hand-painted tiles imported from France and Italy by Country Floors. These tiles can be used to form fanciful wall murals of trees, grasses, birds, and butterflies. One of the most enchanting combinations is a 57¼-inch-high classical column with floral and ribbon decorations, composed of 11 tiles.

For today's traditionalist, Elon is offering the Palace Collection, which includes 5-inch glazed English Delft wall tiles—hand-painted with charming animal and flower motifs in blue on white—and border and corner pieces to complete a room scheme. Also designed for country living are the small-scaled floral motifs Laura Ashley has scattered over her new 8-inch-square white tiles.

☐ ceramic tile in sun spaces

One of the newest applications of ceramic tile is in passive solar designs. Tile can be an excellent thermal conductor, but to work effectively it requires a house with southern exposure; thermal mass to store the sun's heat; and insulating shades or curtains to prevent heat loss or gain. The sun's heat passes through the tile to the thermal storage mass below. Stored heat is gradually radiated back into the room at night and on cloudy days. The darker the tile, the greater its absorbency; the denser the tile body, the better its conductivity.

Walls as well as floors can store heat. Ceramic tile walls should be installed over cement block or mortar bed; a tile floor should cover a concrete slab, or be laid in mortar over a rock bed or some other collector system. According to American-Olean Tile Co., about 4 inches of floor or wall mass are needed for tile to serve as a heat sink. It is also important not to cover the heat-absorbing floor surface with lots of furniture, rugs, or plants—even in a solar greenhouse. Likewise, paintings and other decorations should be limited on a heat-absorbing wall. Ducts and automatic fan systems will distribute stored heat to other rooms in the winter, and wide roof overhangs will keep summer sun from overheating the house. Tiled floors and walls, shielded from the sun, can help keep inside air cool in the summer. ■



Graphic ideas in ceramic tile: A. 8"-square Gabbianelli stripes and polka dots in dusty pink and green—Hastings. B. Blue and white English Delft tile—Elon. C. Pastel candy stripes—Hastings. D. Coordinated Pecchioli geometrics in evergreen and white—Agency Tile. E. Country floral motifs—Laura Ashley. F. Handcrafted look—Wenczel. G. 8"-square hand-painted grid pattern by Pecchioli—Agency. H. Column of 11 hand-painted tiles from France—Country Floors.

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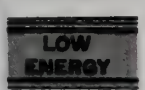
Most dishwashers depend on the temperature of the hot water in your home. But that can vary quite considerably.



If you've ever had a hot shower suddenly turn cold, you know what we mean.

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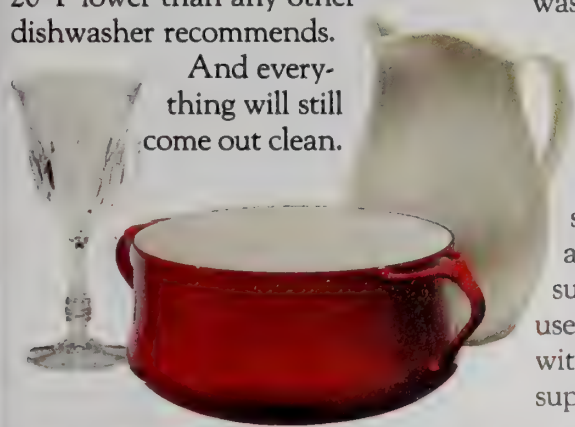


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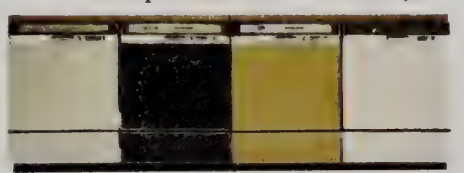
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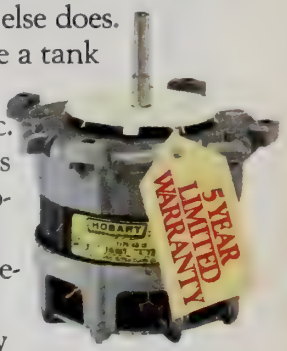
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DESIGNS YOU THOUGHT YOU COULD ONLY FIND IN SHEETS.
TOWELS THAT ARE EVERYTHING BUT PLAIN.
AT [illegible] WE PUT OUR HEART AND ART OUT OF GETTING YOU DRY.

West Point Pepperell

THE PULL OF THE PAST

A New Delight in Decorating

Unlike the present, the past and the future exist only in our minds. The future is unknown to us, so it is the past that provides the richest ground in which our fantasies can take root. The wonderful thing about thinking about the past is that the human memory is so protectively selective: We invariably remember things much more agreeably than the way in which they actually happened. Thus our recollections of our first date, our first love, or any of the other unforgettable experiences of a lifetime are somehow magically filtered by our memories of the feelings of anxiety, uncertainty, and self-consciousness that accompanied our real-life living through them. It's a reaction that's at the base of the current fascination with the past in every area of our lives: Architecture, fashion design, decorating, entertaining, music, and manners are all reflecting a new awareness of the way things used to be, which many people today feel was better than the way things have been done in the very recent past.

This issue is filled with examples of our newfound fascination with the past, and the diversity of creative men and women who have come to value things they once would have rejected out of hand as old-fashioned and unmodern is nothing short of amazing. From Billy Baldwin, the dean of American decorators, on one end of the design spectrum, to Joe D'Urso, the young master of Minimalism on the other, our leading interior designers are creating rooms much more mindful of the past than they've ever been before.

Charles Moore, the architect whose designs have been in the forefront of his profession's rediscovery of tradition, continues to make houses that appeal to people's deepest memories. His fond evocations of the places that have meant the most to his clients make a Moore house a more richly emotional experience and a more meaningful home than most other contemporary architects have been able to create.

Few areas of life, alas, have escaped the slow erosion of care and quality that have helped to foster our lingering backward glance. Now that long-distance travel has for the most part become as alluring and amenable as the chartered bus ride to summer camp once was, the golden age of travel (which we still remember—secondhand—thanks to old movies) has a special fascination. One farsighted individual was sensitively attuned to the times, and his careful restoration of the fabled Orient Express now makes it possible for us to live out the fantasies that we once imagined possible only for a Garbo or a Dietrich. Even at the closest range, the tabletop has once again become a miniature stage on which we take renewed delight in opulence and glamour. These pages contain many glittering examples that prove this new romantic tendency is one and the same no matter how extensive the scale.

And then there are the authentic remnants of the past, the remarkably intact survivals of the way people once lived in the days that are now the raw material of our fantasies. Saved by their far-from-the-mainstream location, the legendary (but seldom seen) great country houses of Ireland are among the most perfectly preserved reminders of the times we now look back to so wistfully. Was it all really so great then? In truth, no.

But the great luxury of the present is our being able to rummage through the great attic of civilization and to try on the charming trappings of times when some things, at least, were far more pleasant than they are now. It is very unlikely that we would gladly trade such now-taken-for-granted things as instant hot water, air conditioning, shopping by phone, drip-dry fabrics, or smallpox vaccine for the fancifully imagined way things once were. And in any case, we can't ever go back in time. But the let's-pretend side of our nature (which is always still there deep down inside) can now be indulged with the same un-self-conscious pleasure we all enjoyed when we were children. It's grown-up playacting that's just as innocent and just as much fun.

DELIGHT



THE ART OF MAKING A HOME

It is a once-upon-a-time place, filling passers-by with visions of ball dresses and footmen, but to its present owners, "it is a living house—though it's grand in scale, the same humble family events go on here as in any American home."

The Southern port-city mansion, built around 1920 and now in the hands of a couple in the oil-field supply business, retains its stately nature. The special piquancy here is the combination of that stateliness and the pervasive warmth and comfort that interior designer Tom R. Collum achieved in close cooperation with the woman of the house.

The two-and-a-half-year renovation began with extensive architectural work. Stone walls and tile roofs only needed freshening, but numerous room partitions removed by a previous owner had to be rebuilt, and others had to be demolished for the present family's needs. All original hardware and moldings were missing, and new ones were custom-made; every window was replaced, those on the main level dropped to the floor to let in more daylight.

While architect A.G. Lyons, landscape architect René Fransen, and decorator Tom Collum reworked the house and grounds, the owners and their decorator scoured the art, antiques, and home-furnishings markets here and abroad to fill the rooms. The overall plan for both architecture and decorating was to temper the formal and potentially overpowering setting with airy lightness and informal charm, creating a beautiful, functional background for a couple with four sociable children.

(Continued)



In the formal rotunda, attention is captured by a Lalique table

Vignettes of daily life in this unusual household tell a consistent story: The woman of the house, just back from a business trip to Houston, changing into old clothes so she can scrub the marble floor her own way, under the disapproving eye of the butler who has—he makes no secret of it—served Presidents. The youngest, aged three, scampering barefoot through the rotunda on his way to the third floor to have a second breakfast with his visiting grandparents. The head gardener wringing his hands because the children's giant trampoline interferes with his grand scheme—yet it remains in place. The older children setting and clearing the family dinner table because their parents do not want them spoiled.

The house is always bustling with its six residents plus staff. Add to them visiting relatives, children's school friends, parents' business and social callers, party guests by the score (sometimes by the hundreds), and the dozen or so social rooms do not seem redundant. At a recent dinner party for 50, drinks and hors d'oeuvre were served in the pool house, then guests were placed at five tables of 10: two in the dining room, one in each of two libraries, another in the garden room. Each table was set with different china, crystal, and silver, and after each course, the men changed tables.

Less formal buffets are set up in the dining room and guests settle themselves wherever they like, indoors or on the sheltered gallery outdoors. One frequent visitor says all the parties in this house are planned to please in every possible way: the food and drink, the service and comfort, attractive people to meet, rooms dressed up with surprising table settings and extravagant flowers. "The guests out-do themselves, too," she says, "and women seem to dress instinctively to suit the setting. No one would dream of wearing black in this light, bright house."

The house is occasionally put to public use as a result of the owners' strong civic sense and feeling of responsibility to the building itself. Originally constructed, so legend has it, for a politician's wife who wanted the biggest house on the city's best street, the property fell into unloving hands about a decade ago. The house was crudely gutted, and when the money ran out, abandoned. Today's occupants feel they saved it for themselves, posterity, and the city it stands in. And when the city needs it, they oblige. Recently a local ballet company needed a setting for the dinner following a fund-raising gala performance but could not afford a hotel ballroom; so they were invited to use this house. Not long after, another local group held a black-tie auction in the

(Continued on page 114)

In the [illegible] room, right, three generous seating groups are anchored by an Edward Fields rug [illegible] and chairs in the dining room, [illegible] from the owners' Fiesta Danica china. [illegible] the formal-informal blend throughout the house is a [illegible] VI sofa in Rose Cumming chintz [illegible] in Lee's [illegible] The George III [illegible] covered [illegible] Flowers are always [illegible] favorites are peonies, tulips, [illegible] Holland, orchid plants [illegible] California.



The interior designer's challeng[illegible] and human atmosphere the fam[illegible]



Karen Radkai

o honor the dignity of the house yet provide the light
ly required for daily living and for entertaining



English and French classics with a contemporary lift

Opposite: *English Georgian furniture, silver, and porcelain, a circa-1840 Waterford chandelier, and hand-painted wallpaper make the dining room the most traditional of any in the house.*

Above: *Garden room is bright with white trim, mirrored ceiling, lacquered Burmese furniture.*
Below: *Most lived-in is the family room, whose warm wall color appears on the ceiling.*



Karen Radkai



Karen Radkai

The couple's four children and their friends are welcome in every room—"We didn't want a single space that the three-year-old couldn't enter." But this down-to-earth attitude did not dictate plastic covers or any other "child-proofing." The young people have good Southern manners, and if something is damaged, it is calmly repaired. And so the house is furnished with the antiques, fine art, and beautiful rugs and fabrics its owners love to live with.

Innately formal furniture was acquired, largely 18th-century French and English. But just as the family relaxed the stateliness of the house, decorator Tom Collum relaxed many pieces of the furniture, upholstering them in informal cotton prints and contemporary fabrics. Rugs too—durries, kilims, new needlepoints—lend a more casual warmth than historically correct examples would. Even the arrangements are [illegible] based on classic rules of symmetry, but on the thoughtful arrangement of the needs of family and guests. The paintings collected by the woman of the house were Collum's help contribute to the personal charm of the rooms [illegible] at right). Mostly Impressionist subject matter of these American, the works display a [illegible] sensitivity. In addition, the sailor [illegible] was inspired by the art. ■ *By Elaine Greene. Editor: Babs Simpson*

Right: *For the comfort of the couple and the invasions of their four children, the master bedroom was enlarged to accommodate a king-size bed with posts carved in traditional palm-tree style, plus a sofa and chairs. Chandelier is Baccarat, secretaire is a Louis XVI zebrawood piece.* Above: *The master bathroom, in former bedroom space, has lacquered cabinets and counters of Alabama marble.*





A magic blend: 18th-century furniture, Impressionist art, informal fabrics and rugs, a friendly family spirit

SPLIT

NDOR

Designer Geoffrey Beene's garden: classic lines, dazzling details

"It's pure accident that I have brick diagonals, polka-dot begonias, 'Madras' rose trees," says Geoffrey Beene with a smile. Yet given his sure taste and penchant for detail, it seems a little more than chance that he chose a formal garden and, in his first summer here, added his own unmistakable touch: superb color sense and a witty way with subtle geometric and floral patterns.



Walled rose garden, left, adjoins courtyard where Mr. Beene suns with his dachshunds. Table wears one of his reverse-


SPIE



A test of good design—repetition without sameness

Ideally, the entrance to every house should greet its owner and guests with both happy memories and surprises. When Geoffrey Beene first saw this house he was reminded of the Mediterranean architecture he had admired as an art student in Paris and Rome. "It needed work, but the elegance was there." House and grounds were designed by the Long Island firm Innocenti-Webel. Mature trees they had planted in the '60s are now full and splendid: oaks, beeches, fragrant lindens by the drive, espaliered apples and pears at the entrance. Mr. Beene added color—bedding flowers, tree roses, and topiaries in sunny spots, potted plants under shade trees and on terraces. "Plants have their mystic places," he says, "where they grow best."

White rose trees, 'Honor,' at the front door with boxwood, vinca, white begonias, left, *suggest rose garden's pattern with matching plants, different colors,*











Edward Oleksak

Secret gardens' romantic flowers and subtle geometry= inspiration

"I love to see as many flowers as I can—all at the same time," Mr. Beene says. "The tree roses and clematis are like bouquets. You feel like embracing them they're so abundant. And I try to plant a little of everything. I've planted seeds from France, from Texas, California, Japan. There's a lot of East-meets-West here. That's what's going on in the world economically and socially today. It's stimulating."

Mr. Beene finds his business trips to the Far East have "changed the way I see color. Now I like reds and pinks together. I can't go anywhere without bringing something back to the garden."

It seems Geoffrey Beene can't go into his garden, either, without bringing something back to his work. "I want my linens to be an expression of my love of flowers," he says of his new bed-and-bath collection for Fieldcrest. He is known as an architectural force in fashion; there is a fine harmony in all this man does. "In fashion we're always elongating the body line to make it taller and slimmer—I like linear things," he says as we walk past his tall topiaries, delphiniums, alliums, and tree roses. ■ *By Marybeth Weston. Editor: Babs Simpson*

Cascades of lavender clematis, opposite, curtain a fountain wall in the rose garden. Ivy, trained on wires in a diagonal pattern that mimics the brick paths, grows near summer-blooming Kousa dogwood.
Top: *Red geraniums mark a garden gate between lawn and swimming pool, where white climbing roses keep company with red geranium standards.*
Above: *Hosta, delphiniums, Iceland poppies, and Texas bluebonnets brighten up a wall of the parking area.*
Left: *Latticed open-air potting shed where Mr. Beene grooms pot plants.*



FANTASY

Dazzling table settings from the new Tiffany book



The dining table is the place to indulge your decorating flights of fancy again and again—it thrives on change and imagination. Today a lively tabletop landscape is as important a part of good entertaining as expertly prepared food. In *The New Tiffany Tablesettings,* just published by Doubleday, John Loring and Henry B. Platt show how 75 people celebrated for their style bring their own points of view to dining tables—"miniature theaters of social behavior where . . . love blossoms or withers, careers are made or undone, fortunes are founded or squandered." In the examples here, all tableware identified by pattern name is available from Tiffany & Co., as are many of the new accessories. Other appointments are one-of-a-kind pieces from the hosts' and hostesses' private collections.

Eric Boman

Billy Cunningham, Michael Peters

Mrs. Gordon Getty choreographs a panoply of patterns against an 18th-century brocade cloth, *above:* "Cirque Chinois" hand-painted porcelain from Tiffany Private Stock, "Audubon" vermeil flatware, and antique Venetian goblets.

Gene Moore magically transplants a forest glade to the dinner table, *left,* with a carpet of moss punctuated by lilies of the valley. Counterpoints to the sparkle of crystal are "Navarre" porcelain, "Chrysanthemum" vermeil.



Billy Cunningham, Peter DeRosa

Each
self-pos
with
individu

...ger Biddle Duke adds zest to a country-...tting with a spicy mix of orange and indi-...ve: "Blue Canton" porcelain (a ...hinese export ware), "Metter-...goblets, and "King William" ... Duke has made up a ...omplement the dining ... over the years.

Mrs. Vincent Astor sets a handsome stage for a pre-theatre dinner party by lighting up bare polished wood with several shades of pink, *right:* a hand-painted "Flora Danica" dessert service (a design commissioned by the Danish royal court nearly two centuries ago) and crystal accents—heirloom etched finger bowls and new bud vases rimming a blossoming sweetmeat tree

Billy Cunningham


FANTASY



SURPRISE

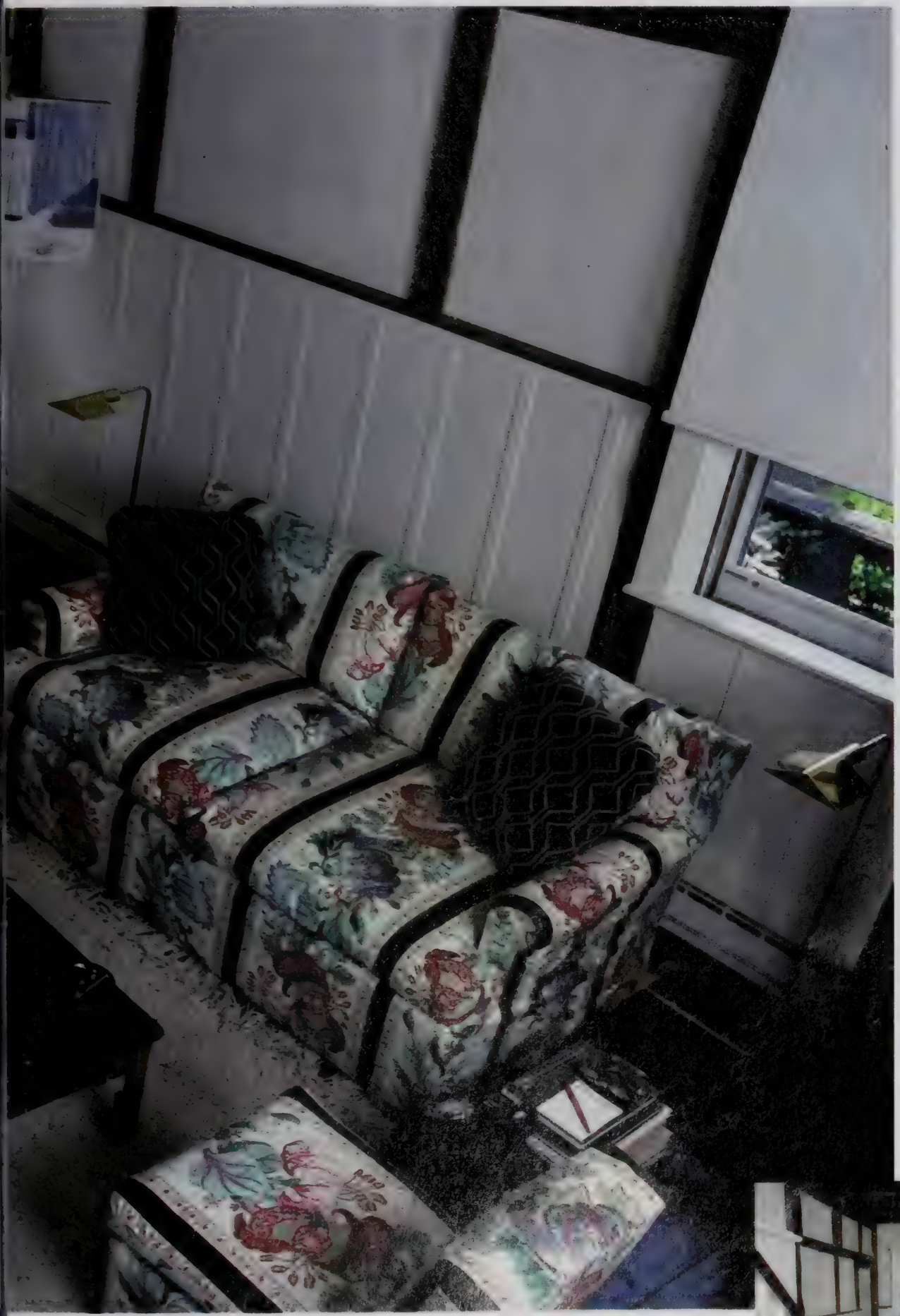
Billy Baldwin picks himself a flower print

I had only just gotten possession of this little garden house when I showed it to one of my best friends. She had infallible taste in clothes, but I must admit that she was the kind of person who could be found sitting on a sofa she had "dressed" in a slipcover very unbecoming to the sofa, the room, and above all, the lady herself.

At the time I showed the lady my little sitting room, it had one outstanding problem. The walls are very haphazardly half-timbered in Tudor oak beams on white plaster. I had fallen in love with the apartment, but I confess I never expected to live with a challenge quite as strong as those beams. One of the principles I had abided by during my long years of decorating was serenity of background. What was I going to do to counteract the activity of those beams?

My lady friend said to me, with all the

(Continued on page 193)





The sitting room in the Nantucket home of Billy Baldwin, above, *with seating recently reupholstered in "La Portugaise," a boldly patterned cotton chintz by Brunschwig, a surprising departure from the room's previous monochromatic formula,* inset right.

LUXURY

The romance and intrigue of the Orient Express returns





Dramatically emerging from a cloud of steam, left, the dining car (built in 1926) of the fabled Orient Express, now in service once again. Right: Mahogany-paneled corridor of the sleeping car, preserving the Art Deco elegance of a time when train travel was as luxurious as the movies made it seem.

David Massey

Judy Bunch, modern and romantic traveler, recalls one of the great trains of

LEGEND





Elaborate bronze escutcheon, top, of the Compagnie Internationale des Wagon Lits *(International Sleeping Car Company), original proprietors of the Orient Express.* Above: *Compartment table set for lunch.* Below: *Upper and lower berths ready for overnight trip to Venice. For further details about the revived Orient Express, see Travel pages.*



The Orient Express! All the abracadabras of fabled travel lore lie in those words. To earlier generations (for the great train's first run was in 1883, its last in 1978) the Orient Express held intoxicating promise of romance, danger, luxury, and those remote horizons known as the Balkans, where anything was likely to happen—and often did. The wild regions through which the train passed and the little Ruritanian cities where it halted were the stuff of adventure, the setting for adventurers. Whether darkling mustachioed figures in fur-lined overcoats with palpably false papers, or ladies of equally dubious origin but breathtaking beauty and elegance in the style of Marlene Dietrich, passengers on that train were a breed apart. Commercial travelers or tourists were not in evidence, and men of business all appeared to be key figures of international finance. The train carried regular relays of diplomats and their wives (of which I was one) and, of course, the embassy couriers shuttling back and forth, now east, now west, chained to their diplomatic "pouches," which lent an air of drama to their movements—even when they were heading for the toilet at the end of the corridor. But then mystery pervaded the whole train. It was all part of its magic.

That a mystique surrounds all famous trains is undeniable; but even so, the Trans-Siberian, the Shanghai Express, the Atchison, Topeka, and Santa Fe, the Canadian Pacific, or the Turk-Sib (which linked Lake Baikat with the Uzbeg and TurComan Territories of Central Asia, if I remember rightly) all paled beside the glamour that still surrounds the Orient Express.

The great monster as I knew it started from the Gare de Lyon, gathered speed through France, tunneled in and out of Switzerland, via the Simplon Pass reached Milan, and so sped toward Belgrade. (An alternative route went via Vienna and Bucharest.) At the Yugoslavian frontier, the train began what I always considered its archetypal run, through the Balkans to Sofia, the Bulgarian capital, and beyond into Turkey. Mile by mile the entrancing Balkanic landscape unwound past the windows—racing rivers, cutthroat gorges, fields of swaying tobacco, valleys full of roses grown for their attar, pastoral scenes, shepherds, black buffalo, and minarets rising beside the blue-domed Orthodox churches in the land where Christian and Moslem met. And with each exotic mile eastward, my heart lightened. I had escaped my bourgeois roots. What lay ahead?

The Orient Express was the embodiment of luxury, its grooming unsurpassed. Its gleaming brass fitments, its velvety upholstery, soft carpeting, and its brilliantly festive restaurant car's *haute cuisine* and vaunted cellar all conspired to create a limbo land of grand luxe within sleek mahogany paneling. There was a purring in the subdued rhythm of the wheels that lulled one into a timeless dimension of hedonism . . . was it Monday or Thursday, yesterday or tomorrow? No matter, it was bliss. As for the uniformed attendants—they, too, possessed some magic quality, appearing and disappearing like djin to gratify one's every whim. After we had made several journeys together, they seemed to assume another aspect, becoming faithful old family retainers—their uniforms now liveries, their service discreet, indulgent, and affectionate, though they could be critical if they noted a breach of etiquette. There were codes of behavior and a certain accepted style that marked seasoned passengers, very much as on ocean liners. However, the Orient Express spared us the tyranny of gymkhanas or Gala dances.

Not that entertainment was lacking; the variety of scenery and the nature of our fellow passengers took care of that. I often thought that those attendants, so deftly making up our couchettes for the night, bringing champagne to one compartment, a billet-doux to another, might also have been likened to Cupid's messengers. Three nights aboard had a singularly inflammatory effect on all but the most stolid.

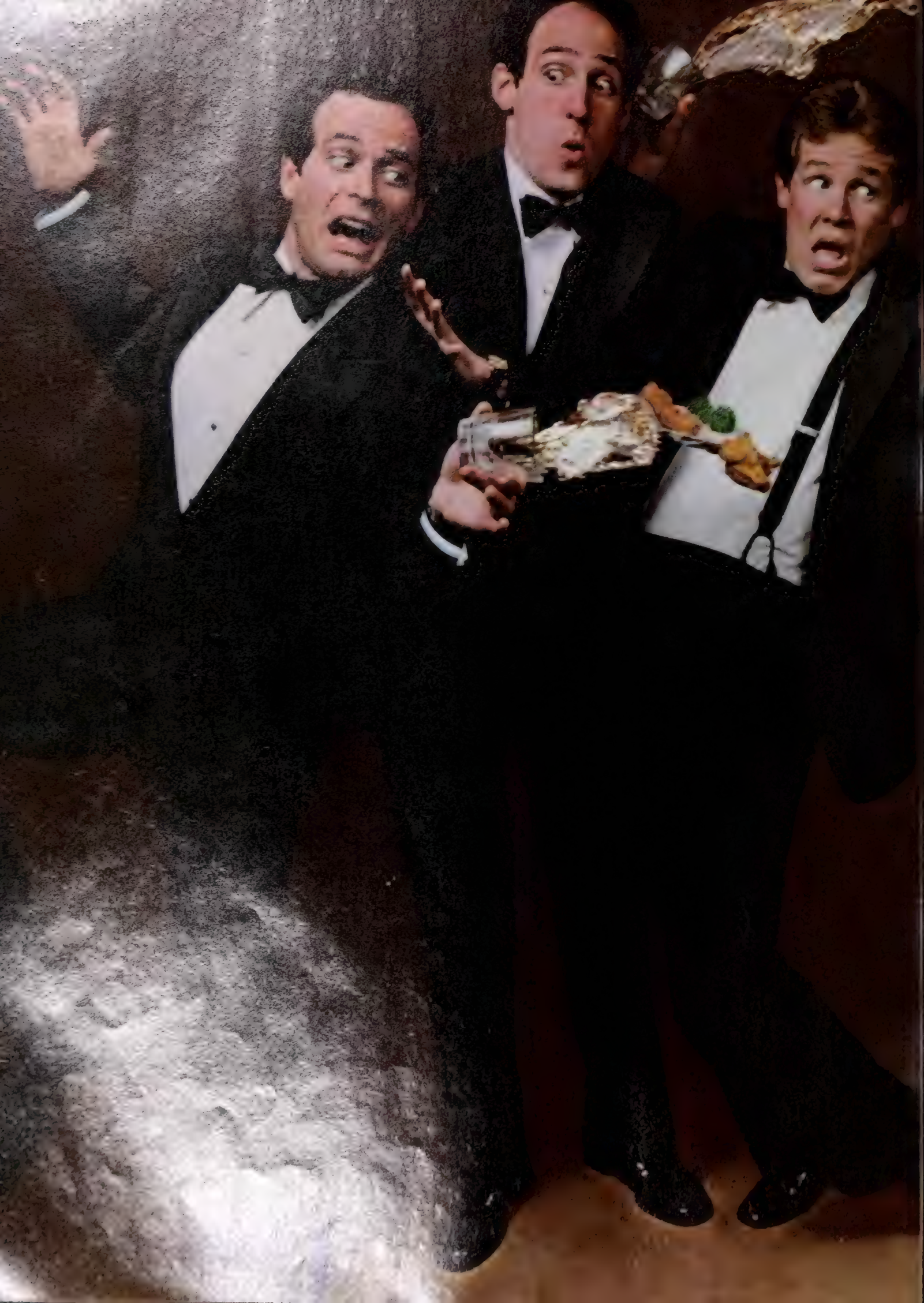
Then there were the perpetually renewed delights of the restaurant car. Dinners were formal affairs served with great *(Continued on page 247)*

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AN EXOTIC 8th CENTURY IKAT.
THE ART OF TRANSLATING IT INTO A SHEET WAS KNOWING HOW TO KEEP
ITS ORIGINAL CHARACTER.

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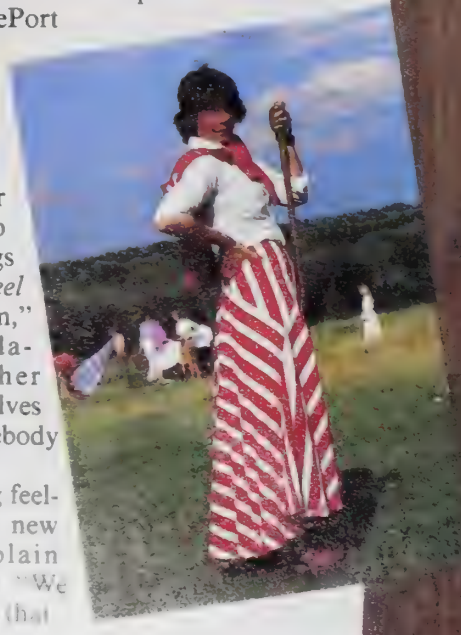
ALLIED Corporation

FREEWHEELING DESIGN BY A WOMAN WITH VIGOR AND VISION

Inger McCabe Elliott couldn't have asked for a finer stroke of luck: The house she'd coveted for years—which sits next door to her family's converted church in Stonington, Connecticut—finally came up for grabs just as her new China Seas/HomePort Collection was ready for its public premiere. What better way to try out her new home-decorating concept than using her very own new house?

Inger enlisted the help of everyone at hand. Her husband, Osborn Elliott, dean of the Columbia School of Journalism, thought they "were all crazy," but happily pitched in; so did daughter Molly and son Alec, and the entire China Seas staff, who brought along husbands, boyfriends, and pets for good cheer.

This jolly crew spent two weekends painting the house—built in 1760 and added onto in 1820—and combing county flea markets and thrift shops for homey furnishings and knick-knacks to complement the HomePort Collection's friendly colors and designs. "This collection is designed for people who want to do things the way they *feel* like doing them," says Inger adamantly, "rather than let themselves be led by somebody else's ideas."



Inger's strong feelings about her new house were plain from the start: "We [illegible] a house that



Inger, above, readies for a stickball romp in the fields of Stonington. Over [illegible] fireplace in the parlor of the Elliotts' mid-Colonial house, right, [illegible] "Summer Morning" by [illegible] Carl Larsson, who inspired Inger's approach to [illegible] "Dragger" mural [illegible] Quilt of China Seas family [illegible] HomePort director [illegible]



The parlor's blend of old and new, left: sofa in "Cotton Candy" by P. Kaufmann for HomePort; multi-colored Chamask pillows; wing chair in apricot canvas piped in banana; antique rag rug, durrie, and curtains from an old tablecloth—hand-sewn, like those at each window in the house.



"The sunlight gives me a different favorite room for every time of day"

had to be lived in. A friend of mine—an antiques dealer—told me, 'Thank goodness you don't know anything about the 18th century,' " laughs Inger, "because if I'd tried to be historically accurate, I'd never have dreamed of painting the house this way." But the freely splashed colors of the HomePort Collection don't upset the *(Continued on page 138)*



Perfect Setting dishes on "Hellzapoppin" tablecloth, above, laid before Carl Larsson's "Anna Aruban"; Susan Schwartz wears "Batik Ribbons" apron, right, in kitchen with frenchblue floor; persimmon-trimmed door frame sports HomePort paintbrushes.

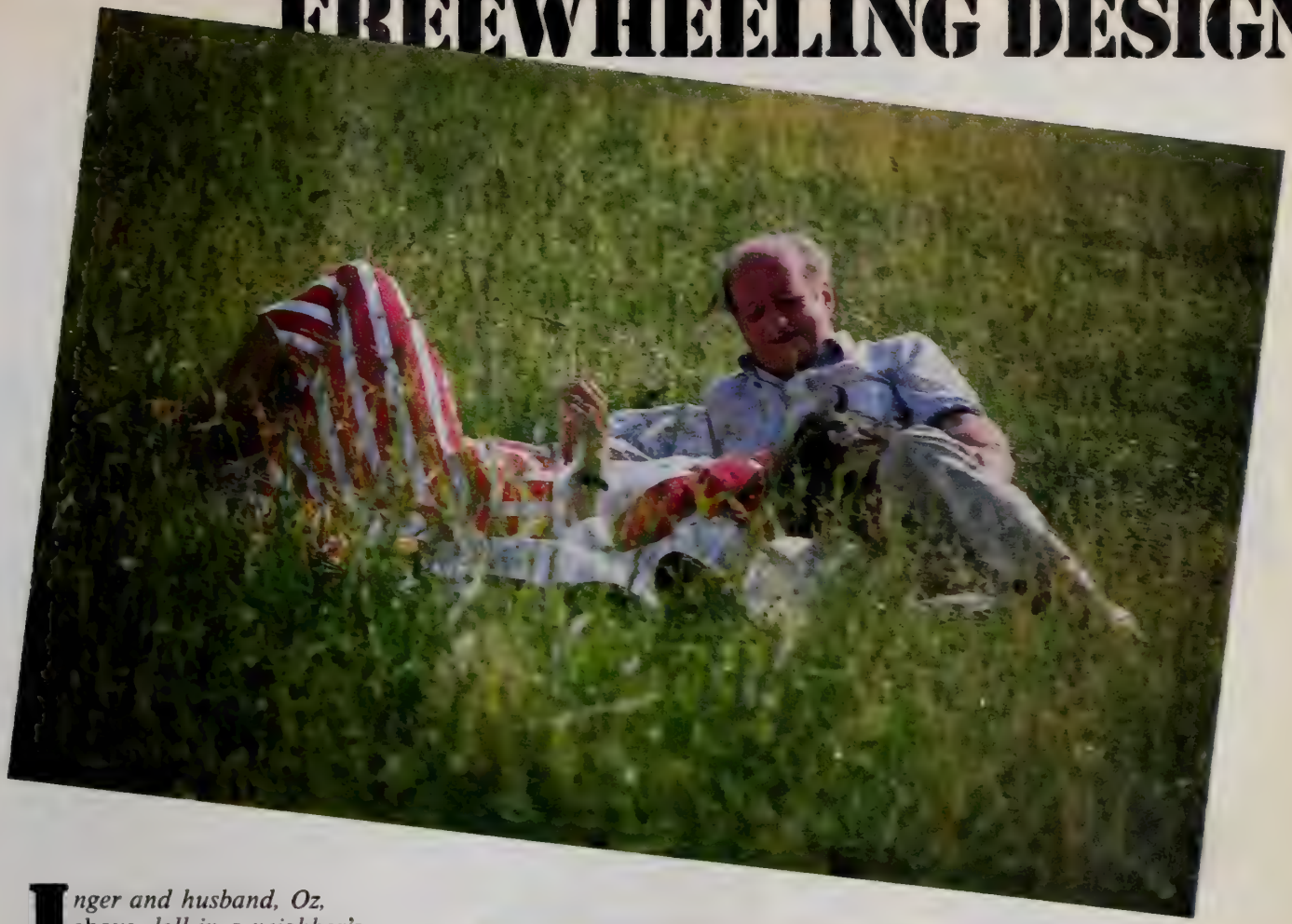
HomePort persimmon ventures outside on landing and steps, left, leading to much-lived-in back yard where Inger gives daughter Molly McCabe a haircut.





When the Elliotts threw their painting party, all brushes attended to the details of the house, even hinges and latches, above and center right.

FREEWHEELING DESIGN



Inger and husband, Oz, above, loll in a neighbor's meadow, the setting of a well-attended picnic for family and friends who helped with the house; good food, rowdy baseball, and zooming frisbees were the order of the day.





Light at the top of the stairs: upper landing, above, meets friends with filmy cloth and welcoming flowers under a poster from a Danish museum; persimmon door with blue latch opens onto it all.



Seen from the parlor, the living room, at left above, offers persimmon cotton-canvas loveseats for chatting; "Inger Persimmon" wallcovering in the study, at right, is at home with an ikat from Sumba and China Seas Batik pillows.

Scandinavian/Oriental design, a carefree hand—it says "Live he

historical mood of the house. Instead, personal history—family possessions and thrift-shop finds—plays cheerfully with architectural tradition. And the family's fun has just begun. China Seas/HomePort debuts this fall at Macy's, New York. See Shopping Information.



The family sets sail in their Bluejay, above, with HomePort's "Stockholm Summer" sheet for Wamsutta on jib, "Stockholm Stripe" on mainsail. Left to right are Dorinda Elliott, Oz, and Alec McCabe.



Exposed beams in the guest room, right, are painted in all seven HomePort colors; Inger made curtains from old Swedish sheets; "Parisian Paradise" duvet has flip side of "Paradise Floral."

Uplifted Oz on a frenchblue beam with Inger in master bedroom, below; sleuthing turned up a child's rocker, also in frenchblue with "Batik Ribbons" fabric; "Stockholm Summer," "Stockholm Stripe" bed linens.



Molly perches on handmade rug by Betsy Kittredge that cascades downstairs, right; every room in the house has a vista of others, evident here with view of living room from kitchen. Hall has antique rag rug folded for flair; roses arranged jauntily, far right.

FREEWHEELING DESIGN



Susan Wood





JOE D'URSO'S LUXURIOUS SETTING FOR LOS ANGELES ART COLLECTORS

ESSENTIALLY SENSUOUS

Behind a window etched by an artist, a remodeled house creates a backdrop that is equally artful

Though not yet 40 years old, Joe D'Urso has been famous for some time as the leading exponent of minimalist interior design. His spare—some would say stark—furnishings have become the epitome of a whole school of decorating. His remodeling of a 1920s Spanish Revival house in the Brentwood section of Los Angeles has a warmth that might seem to be a departure from his earlier work, but it only confirms his long-standing belief that simplicity need not be synonymous with denial. Conceived primarily as the setting for an impressive art collection assembled by a young couple, the house is surprisingly sensuous: Rich materials, soft textures, and floods of natural light are given strong but subtle emphasis by the restrained D'Urso touch.

Dining room, left, framed through sandblasted window by artist Michael Heizer, has table by D'Urso surrounded by chrome-and-leather Breuer chairs. Floors are black granite.

Rick Barnes

ESSENTIALLY SENSUOUS



Guest bedroom, above, has carpeted sleeping platform. Le Corbusier chaise longue. Stairs lead up to bathroom.



Floors in guest bedroom are waxed concrete. Enameled steel Knoll table by D'Urso adds hard-edged elegance.



Cor-Ten steel wall piece by Ellsworth Kelly,
above, dominates sun-filled living room.

Living room, below, retains its original
white-painted beams and casement windows.

In an interview with art commentator Barbaralee Diamonstein, Joe D'Urso talks about his approach to interior design, and explains how to get the maximum impact from the minimum number of things.

BLD: Joe D'Urso is widely known as a master of minimalist design. A client knows what they *won't* get when they seek his help; Joe, perhaps you can tell us what it is that they *will* get. What are the hallmarks of your design and what is your work best known for?

JD: I would like to think that my clients will get a lot of attention. My interest in working with interiors, especially with residential projects, is really to try to establish an ongoing relationship with the client. I think that the relationship I have with my clients is probably the thing I most enjoy about working.

BLD: You don't leave it as "less is more." There's always a deeper philosophy to what you do. Your designs [illegible] living, a nearly [illegible] background that [illegible] your clients' [illegible] Minimalism, you are [illegible] ity, but enhanced?

JD: When my [illegible] recognize that [illegible] space has to be [illegible] an interesting space [illegible] for what they need to [illegible] may be a space that [illegible]

ments about it, but was designed for the family or social structure of the '20s or '30s. Or, in more cases than not, it's a space that really is relatively problematic and anonymous.

BLD: What do you do when a client who comes to you possesses a great number, or even just a few, beloved antiques or paintings—objects that one doesn't generally associate with your approach to design? Are you willing to work around these existing objects and pieces of furniture?

JD: I don't think that people need to get fixed on any one or two or three things. It's human nature to hold onto something until you have something new to grasp onto. So in many instances, people cling to things when, after the apartment or space is finished, they no longer need them and they eliminate many of the things they thought they needed on their own. But I love to have clients who are obsessed with certain things—or they may be obsessed with having nothing.

"I love to have clients who are obsessed with certain possessions—or with having none. They come to me for discipline, to organize elements that have become disorganized."

BLD: Is it the strong point of view that interests you?

JD: It's the fact that they really care about these things; they mean something and the clients know about them. It's not that they're props. I question people: I say, "Do you really want that, do you really need it, do you understand that perhaps this is not a good example of what it is?" People often think they have a real Tiffany lamp, and it's only a reproduction. I think if you can expose people to the real thing, they're likely to make a different judgment.

BLD: Is it ever difficult to convince a client to simplify not only their living spaces but also their possessions—and presumably, as a result of that, their lives?

JD: I think this is what people want; this is why they come to a professional designer. They're coming for the discipline [illegible] and to try to organize elements that may have become disorganized at various points. They're really trying to key their lifestyle at that time into a space that is, perhaps, not meant to be lived in in that way, but has advantages they want and need.

BLD: What's the process like? How do you urge, or perhaps even insist, that they edit their possessions?

JD: I don't insist. Usually they come to me having already done that.

BLD: How does the almost clutter-free environment that you manage to create measure up to the disorder of contemporary life? Is it possible or is it even desirable for most people to live so cleanly as a D'Urso design would have them do?

JD: I had an experience with a friend recently who, for personal reasons, had to move back to a much smaller apartment than the one she'd recently lived in. One evening, spontaneously, we decided to tackle it and see what we could do. I started pulling things around; I pulled everything away from the walls. There was quite a bit of furniture. As we pulled the furniture back other things started to fall away from the walls—you know, pictures that were stuck back there in boxes. It was fascinating to see how we were able to eliminate a lot of things that she didn't even realize she had. After working there for a couple of hours she said, "You know, I can see now that this is not only logical, but a clean way of living, too. It's because you can *see* everything." I think there's something to be said for that. If one isn't careful, one ends up living in a storeroom.

"I don't think people need to get fixed on any two or three objects. I question them: 'Do you really want that? Do you really need it?'"

BLD: How do you help discipline the client, now that this collecting urge seems to be more widespread than ever?

JD: It's a matter of making a choice. It's being aware of decisions that you make. If you want to hang something on the wall, then you no longer have a blank wall. And if that blank wall provided you with a certain calm or serenity, and you decide to put something on it, the effect of that thing that goes on it should be equal to, if not more than, what was there before. You have to constantly be in touch with your environment, and you have to constantly be questioning yourself: Why am I putting this here; why is that there? By doing that, I think

(Continued on page 247)



Rick Barnes

White granite-and-steel washstand: a [illegible] D'Urso trademark.

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GARDENS *and* HOUSES *of* BRIGHT PRIDE

Irish country living has had irresistible allure for generations. The historic houses and gardens on these nine pages show Ireland's passionate commitment to a tradition of beauty and vitality

By Paula Rice Jackson

Fall is a glorious time to make your first visit to Ireland. The weather puts on a spectacular show, running the gamut of sunshine to hail to sun again, and all in just five minutes. The strong, bracing tea you're served at breakfast holds you in good stead through a day of country rambles or museum house tours. Parks, houses, and gardens—some private, some public, some half-and-half—are meticulously cared for by families who have lived in and loved them for centuries. *House & Garden* traveled to Ireland to bring back the essence of a style of living, as distinctive in the richness of its drawing rooms as it is in the charm of its garden seats. Most of the houses we visited are members of the Historic Irish Tourist Houses and Gardens Association. With H.I.T.H.A.'s cooperation, Bloomingdale's has assembled 18 historic treasures from Irish houses to exhibit as part of its "Ireland, That Special Place" promotion, in the New York store and selected branches from September 23 to October 31.



Paula Rice Jackson

The famous River Walk of Birr Demesne, above. The Earls of Rosse have always prized their knowledge of horticulture and botany, and Birr Park represents almost two centuries of planning and cultivation. The Garden seat, right, salutes "AR," the initials of the Countess of Rosse.





The gothic of Birr is the "gothick" of the Georgian age – the last romantic incarnation of a much-rebuilt 17th-century castle

THE SURPRISE OF GLAMOUR IN A GOTHIC CASTLE

County Offaly, in the heart of the co
try, is blessed with a sublimely tem
ate climate. Here you will find
Castle, the magnificent private hon
the seventh Earl of Rosse. Surroun
Birr Castle is Birr Demesne, a pu
park roughly divided into 150 acr

Birr's resplendent 19th-century drawing room has Gothic windows that overlook the River Camcor. Gilded furniture was crafted by the Irish furniture-maker Thomas Chippendale; the chandelier is antique Waterford. Gilt ribbing intersects the ivory Gothic vaulted ceiling; the walls are covered with a soft, moss-colored brocade. Classic Irish harp and lyre rest on bare, wide-plank floors, which reflect the warm amber light of late afternoon. Flowers for the drawing room by John Haslam. The garden seat, below, faces Birr's façade.

David Massey

rolling grounds and exquisitely cared-for gardens. Lord Rosse manages the whole place with a staff of only eight gardeners.

Birr Demesne is an astonishing creation, in large part because the Earls of Rosse underwrote many of the early Himalayan expeditions of the late 1890s and 1900s in exchange for first choice of the seedlings, cuttings, and saplings brought back to England. As a result the park is a collection of exotic plants, some native to Bhutan, Nepal, and western China.

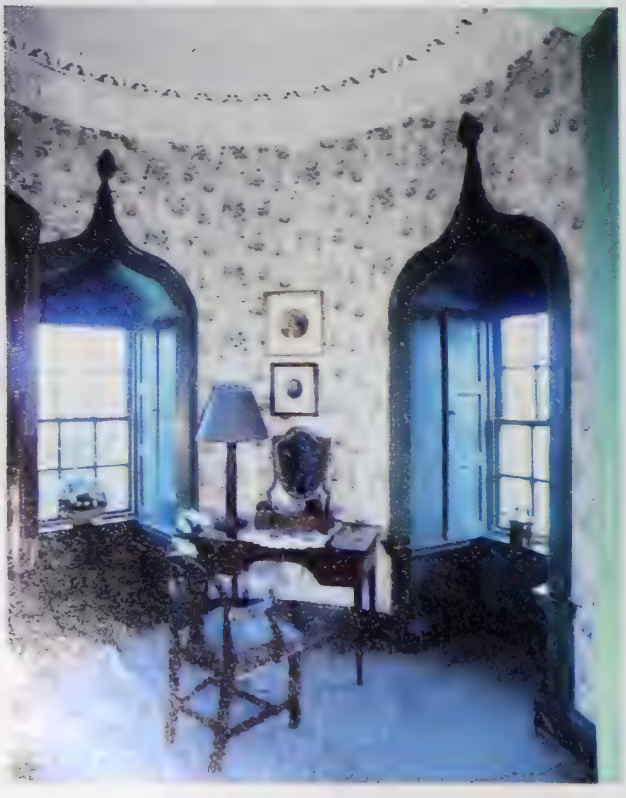




TOWER ROOMS DRENCHED IN VIBRANT COLOR

Malahide Castle's gift to the Irish color lexicon—a distinguishing shade of orange that identifies an era

HOUSES *of* BRIGHT PRIDE



Two small turret rooms at Malahide: Off a vast Georgian drawing room is an intimate portrait gallery, above, whose pictures are clustered like many postage stamps against a backdrop of the famous Malahide orange; left, a small writing room, just outside a formal bedroom on the second floor of the castle. The delicate plasterwork of the ceiling belies the tower's ancient origins in stone and timber.

Built [illegible] mostly a romantic [illegible] group of [illegible] such end, contains small [illegible] its extensive [illegible] of the noble family, Talbots de Malahide, who lived continuously in the castle until 1976. The house and its gardens are now looked after by the Dublin County Council, which has made Malahide a national museum. Some 4,000 different species of rare and exotic shrubs flourish at Malahide from May to October.

ROMANTIC BEDROOM DRESSED WITH A LAVISH HAND

David Massey

Above: *One small bedroom at Bantry is a particular delight of Irish decoration with swag over swag of canopy fabric that matches the curtains and the delicately pleated upholstered sofa at the foot of the bed.* Below: *A garden seat overlooking moody, changeable Bantry Bay.*

Bantry House is the legacy of a wide-ranging and exuberantly imaginative collector

Stately, romantic, enveloped by a sultry, almost tropical climate, Bantry House sits at the southern edge of Bantry Bay in the southwest of Ireland. One marvels at the palm trees growing here, forgetting that the Gulf Stream's warming current brings rain and mild temperatures this far north. Though today the gardens at Bantry are a riot of verdure, they were once models of man's attempt to control the ferocity of nature in this part of the country. A steep, five-story garden staircase that once ascended to a deer park still sets off the house in all its splendor. For 30 years Bantry has been open to the public, the first such house to be managed this way in the Republic of Ireland. Now owned by an American family, it still contains the ideal combination of setting, architecture, and collections of Continental pictures, furniture, silver, sculpture, and tapestries from Gobelin, Beauvais, and Aubusson.





FANTASY BECOMES REALITY IN A GLEAMING SETTING

Candles are lighted at the start of the day at Glin and breakfast is laid in the brick-red dining room. above. *The table and leather-upholstered chairs are Jacobean Revival. Thorvaldsen plasterwork plaques decorate the walls. The carved sideboard is replete with antique Irish Georgian silver.*

HOUSE & GARDEN'S BRIGHT PRIDE

Abruptly changing weather is part of the color scheme in western Ireland, especially on the estuary of the Shannon River where Glin Castle stands. Interior color is an effective spiritual tonic against the occasional drear of the stormy outdoors. The special excitement and beauty of living at Glin are known by travelers because the Knight of Glin lets the castle by the fortnight. The present Knight of Glin is the 29th to hold this hereditary title that originates from 13th-century Irish chieftains. Glin was originally built in 1780, and a light icing of Gothic crenelations was added in the early 1800's. The castle, whose white façade resembles a pepper pot, has been [illegible] an miniature. On the edge of the river sits an engaging "folly," which [illegible] and guests use as a changing room. (A folly is a structure built to [illegible] eye and the imagination.) The Knight runs his farm by raising



David Massey

The subtle, dignified sparkle of Waterford crystal graces the sober gray chimney piece in one of Glin's five bedrooms. The restrained green in this room heightens the antique feeling of beautifully faded wildflowers. The garden seat, below, faces Glin's south terrace.

Treasures of Irish design – furniture, silver, crystal – enrich the everyday life of Glin Castle

cattle, and he markets the apples grown in his orchards. He's added a little gatehouse where you can drop by for a bite of scone, a cup of tea, a warm by the fire. As head of Christie's in Ireland and the former Deputy Curator of Furniture and Pictures of the Victoria and Albert Museum, the Knight works hard to retain the important collections of Irish furniture at Glin. To his guests he is host, cicerone, and expert on Irish decorative arts. He travels extensively in America lecturing on behalf of The Irish Georgian Society, a historic-preservation organization dedicated to rescuing the 17th-century Georgian architecture of Ireland. The castle sleeps eight and comes equipped with a maid and two cooks. The Knight also conducts tours of Glin for groups of 20 by appointment. Write for details to Glin Castle, County Limerick, Republic of Ireland.



REFLECTIONS ON LIVING UP TO AN IRISH CASTLE

By Madam Olda FitzGerald



The Knight of Glin and Madam FitzGerald

Ten years ago I came to Glin for the first time and stood on the daffodil hill with my arm linked through my new husband's. We gazed together through the gloaming down at the house below us, the River Shannon appearing mistily in the background. I thought after a while that we had done quite enough of this staring until I realized that I was at that moment face-to-face with my greatest rival. On that evening 10 years ago the house and I struck a bargain.

I sometimes think that the great houses of Ireland gaze through their windows with puzzled, anxious expressions. For several generations at a time nothing much seems to happen. But then suddenly the windowpanes in the top floor start to shake and sparkle. The excitement spreads down to the ground floor—the drawing room, the dining room, the great hall, the library, the kitchen—even the pantry. What's the matter? What has the house seen? A bride—a naïve, cheerful, romantic, enthusiastic, healthy, optimistic young woman. Everything that is welling up in her happy young heart is understood most perfectly by the house. It creaks its woodwork and hoots its pipes—everything in readiness to exact the unswerving devotion she has promised it. She will give her all to it, and it will crunch her and munch her, break her back and her heart, and finally, see her to her grave. And what will the house do then? It will settle down contentedly to await the next innocent prey.

As for the bride—how does the house keep its part of the bargain to her? To begin with, it will be the pride and joy of her mother-in-law and her husband; so long as she, the bride, is living in it and caring for it, they will be happy. The house will protect and nurture her growing family, bringing them up as it did their ancestors. The house will change and discipline her own life, making demands on her that are good for her stamina and for her soul. And finally, and most evilly, the house will

Irish style

The fields and woods of Ireland abound with masses of wild hydrangeas. A simple, beautiful arrangement, below left, *shows off the delicate porcelain colors that have inspired generations of Irish landscape painters. Fruits and flowers in classic Irish plasterwork,* below right, *top the pediments of pillars that line the great Georgian reception hall at Castletown, headquarters of the Irish Georgian Society.* Far right: *Slender vines outline the tracery of windows that pierce walls 5 feet thick in the "Gothick" room of Liexlip Castle, built in the 12th century. The Booker gilded mirror, needlework-upholstered chairs, and shell-apron table are all very rare, very old Irish antiques.*





David Masse

glorify her. It will use its most wicked power with utter abandon. Every time the electric light in the hall is snapped on and the bride hears the gasps of delight from her friends as they see her framed against the crisp fluting of the pillars, as they marvel at the details of the plasterwork, the mysterious family portraits—she is a lost woman. Lost in her own grandeur and the house's beauty. And she is finished. Utterly finished.

Glin is a strange and fascinating place. Families have lived in the same houses in this town for generations, marrying and intermarrying; the feuds flourish and rage. Loyalties are passionate and mixed. The web of relationships spreads around the countryside in the most absorbing concentric circles, and woe betide those who tread unwarily. If one thinks of the main street of Glin as being constructed of cracked ice before setting out on one's morning round of shopping, it increases one's diplomatic gain!

But there are assurances. Wonderful, charming assurances. The children go to the village school and the community has taken them to its heart with the most touching concern and affection. When they arrived they were whining little kids from London, and they are now, five years later, huge, jolly, pink-cheeked Irish giantesses.

And I—how many warm, friendly hands have I shaken, how many pairs of laughing blue eyes have I gazed up into implorngly?

"So, we'll call it Wednesday?"

"Wednesday it definitely is."

"Now you are sure you will come?"

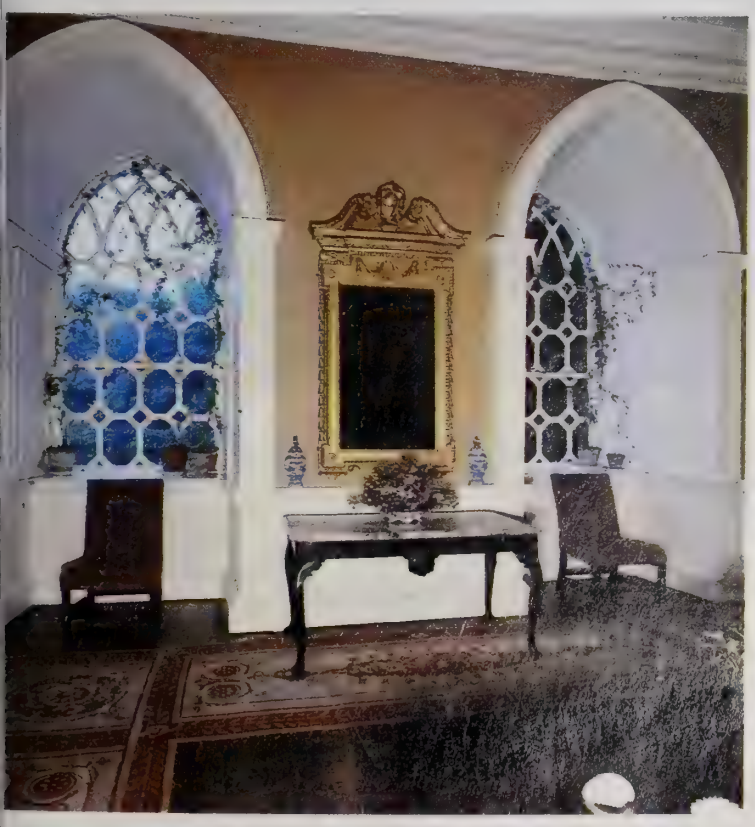
"Wednesday will suit fine; I'll be here Wednesday."

"Now there's no other day that would suit you better?"

"Wednesday is ideal—goodbye now, and good luck."

In a trail of flying expensive gravel the van shoots away with my visitor and me knowing exactly where we stand. In other words, he knows that I know he knows that I know that he knows that there isn't the remotest chance in hell of him coming back on Wednesday, since what is wrong with the pump/boiler/mixer/washing machine/power mower/water tank/typewriter is that it needs a part that can only be ordered by post from England/Holland/France/Italy/Germany/America and that this part will take a *minimum* of six weeks to procure. In all business arrangements, domestic or otherwise, one grows

(Continued on page 247)





Print Room at Castletown

PRINT ROOMS—AN 18TH-CENTURY PASTIME FINDS NEW ROOMS TO CONQUER

By Desmond Guinness

Ireland boasts one of the most elegant and original of interior design schemes: the print room. No two can ever be alike, as they depend entirely on the whims of their creators. Print rooms first came into fashion in the 1750s; almost contemporaneously they appeared in several of the great houses of Ireland. By the 20th century, most of these print rooms had disappeared, but the 1970s saw a welcome revival.

Print rooms are small rooms or "closets" whose walls are literally covered with uncolored prints, engravings, or mezzotints; the prints are pasted on, "framed" in patterned paper, and usually joined together by fanciful paper chains and bows. In the original rooms, a coat of varnish was the final touch.

The forerunners of Victorian cut-out screens, print rooms were more often done by the family than by professionals. Usually the rooms could be found in the more sophisticated parts of the house—a boudoir, a bedroom, or a small dining room. But the prints gave rooms feminine intimacy and so in the 19th century were relegated to the nursery, fleeing the tread of the Victorian male.

New Irish print rooms have been made in such places as the American Embassy residence in Phoenix Park, Dublin, and fashion designer Sybil Connolly's country house. But the only Irish print room known to have survived two centuries is at Castletown in County Kildare. *(Continued on page 160)*

Using old-fashioned accessories with fresh white cotton and linen, Albert Hadley gives this apartment bedroom a 19th-century feeling that is crisp and up-to-date.



A view of the bedroom, right, *shows prints; 18th-century porcelain adds color, richness.* Below: *On dressing table—photographs, baskets add warmth to silver accessories from Bendel's. Candlesticks, chair, porcelain, Frederick P. Victoria; screen, J. Rosselli.*



THE PRINT ROOM COMES TO LIFE IN A CITY BEDROOM



Joshua Greene

Print-room-mania is what we all developed after Desmond Guinness first showed us pictures of his own print room at Leixlip along with its 18th-century inspiration at Castletown. There it was, a new-old idea that's still not expensive, and still both romantic and eccentric. The bedroom on these pages is interior designer Albert Hadley's interpretation of a print room done for the Frank Richardsons. Black-and-white-botanical prints from an old folio and charming faces, bought in the $1-a-piece assortment of old book pages and prints at a rare-books shop, made a collection of prints ready to be cut up. The botanical prints were left in their rectangular shape, but the portraits were cut to make whimsical ovals and squares. All prints were mounted on cardboard with two-sided tape on the back so experiments could be made before permanently gluing them to the wall. Then each print was "framed" and "hung" from borders, cords, and bows cut from print-room sheets sold by the National Trust. Some faces were framed by ready-made oval stretched canvases with centers cut out. These white frames were pasted over with black-and-white shapes cut from the National Trust sheets, the print in the same shape as the frame, glued on the back.

18TH-CENTURY PRINT ROOMS

Lady Louisa Conolly, mistress of Castletown from 1758 to 1821, probably made her print room as a rainy-day pastime. It is still intact, although the background may have been retouched—a rope border can be faintly seen through the paintwork, now an aged cream. The date it was begun is uncertain, but in 1762 Louisa wrote to her sister Lady Sarah Napier, thanking her for some prints she had received and lamenting that she had not yet had time to produce the room. Six years later it was still not finished, and Lady Louisa wrote again: "At any time that you chance to go into a print shop, I should be obliged to you, if you will buy five or six large Prints, there are some of Teniers engraved by Le Bas, which I am told are larger than the common size, if you meet with any, pray send me a few." By 1773 the room apparently had been completed, as bills exist which refer to mending the "mortice Lock" of the "Print Room."

A hand-drawn plan of the print room at Castletown and the spacing of the prints are further evidence that amateurs were responsible for the room's design: If the large space beside the doors is compared to that at the corners of the rooms, there is a distinct imbalance. However, the use of a variety of shapes (ovals and octagons as well as rectangles), the ingeniously devised frames, and the elegant swags and festoons all add up to a highly successful composition.

The first "revival" print room in Ireland was made of my own library at Leixlip in 1976. It was created, with my help, by Nicola Wingate-Saul, an extraordinarily clever woman who was the curator of Castletown for two years. Ages before, I had bought at Christie's an enormous album of engravings, representing the triumphs of Louis XVI as depicted in the Galerie des Glace in Versailles. The original paintings, by Charles Le Brun, were engraved by Jean-Baptiste Masse in the 18th century and sold in a volume too big for any known bookshelf. My hand was stayed for a time by those who said it would be a wicked thing to cut it up. Though it took me 10 years or so to take the plunge, it is a decision I have not yet regretted.

Miss Wingate-Saul returned to Ireland in 1977 to work on the print room at the American Embassy residence in Phoenix Park for the Ambassadress, Mrs. William Shannon. She used the borders from the reprint of "St. Mark's, Venice" print-room sheets from the National Trust, and was able to find in London some inexpensive engravings taken from a 19th-century illustrated Bible.

Print rooms are not at all difficult to make. Engravings from different countries mix well, irrespective of their dates or origin, and the variations are endless. To help people execute their own print rooms, the National Trust of England has produced a buff-colored paper sheet with borders, corners, and bows that can be cut out and pasted to simulate frames, hanging chains, and the like. About 10 sheets would be adequate for most rooms. Varnishing one's prints is not necessary and actually should be avoided, as most varnishes turn brown after 50 years or so.

Double-sided tape is very useful when one is trying to achieve the most effective spacing of prints. The best possible scissors are [illegible] for the bows and large ones for the [illegible]. The prints look too stark on their own, a [illegible] mantel, doubled up the corners of [illegible] above the chair-rail and below the [illegible].

As engravings [illegible] the background color can be [illegible] pictures of game can form useful [illegible] success lies in the relationship of the [illegible] room, and the variety of shapes [illegible] mind is duller than the late Geo[illegible] plain oblong prints spaced evenly [illegible]

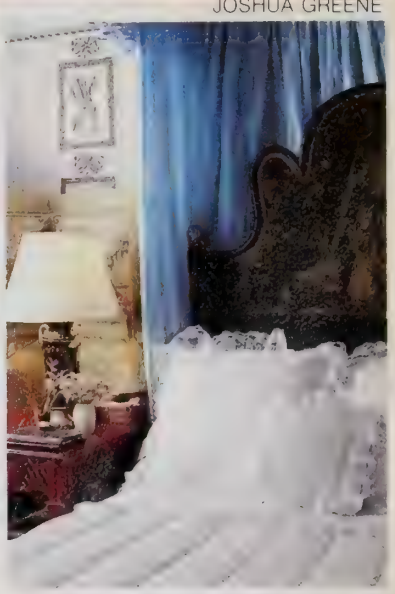
(Continued on page 193)



PRINT ROOM COMES TO LIF

Lacquery furniture, a tole headboard, an Irish mirror, lamps with a black background are the dark elements Albert Hadley used to contrast with the crinkly crispness of the cottons

JOSHUA GREENE



nd linens in the Richardsons' bedroom. A pale writing able from Henredon, used as a dressing table, and its nate, an Irish-inspired chest next to the bed, give the oom a country feeling. Fieldcrest's white-white, lace-dged interpretation of Irish sheets sets off the blue of the ed hangings. For details, see Shopping Informa-ion. ■ *By Nancy Richardson. Editor: Kaaren Gray*

Above: *Dressing table and bedside chest both by Henredon, at Bloomingdale's with chaise longue. Black and white voile and wallpaper, Brunschwig & Fils. Crocheted throw, Marlene Quilts.* Right: *Fieldcrest's Limerick Lace sheets.*

WHAT'S IRISH ABOUT IRISH FURNITURE?

Among the rarest of antiques, Irish furniture is sought after because of its vigorous and animated style

By
The Knight of Glin







A headdress of fruit and flowers on a goblin's mask, top, *forms the apron of the O'Grady mahogany table at Castletown; one of a pair, it is thought to come from the Limerick area. Glin Castle was built in 1780 and its ceiling,* right, *is representative of the Adams-Wyatt influence and their dependence on Roman plasterwork. Michael Stapleton, one of Dublin's best-known stuccadores, may have been responsible for this ceiling. Its original coloring of apple green, pastel shades, and terra-cotta placques is still remarkably unfaded. Hanging in the Entrance Hall at Malahide Castle is a brass lantern,* right, *stamped* H. Hanbury, Dublin, *a brass foundary of the 1780s. Irish engraved brass grate,* below, *at Birr Castle appears to be stage curtains. By* Jas & Jon Clarke Aston Quay, *ironmongers working in 1796.*



Most people when they think of Ireland's decorativ arts, immediately envision the subt gray sparkle of Waterford crystal, th glimmer of heavily decorated Irish si ver, or the ivory sheen of Belleek porce lain. Ireland's furniture, however, isn nearly so well known.

There are a number of reasons why The first is that comparatively little doc umented Irish furniture survives. Irelan in the 16th and 17th centuries was in constant state of chaos, a melting pot c rebellion. The peace that followed in th 18th century saw the recommencemer of sophisticated trades in Dublin and i the provincial centers of Cork, Limericl and Belfast. The second important rea son for the rarity of furnishings is that i the early 20th century so much was dis persed owing to gradual erosion of th so-called "ascendancy class." Literal thousands of country houses were sol and a number burned during the soci upheaval that heralded the emergence c Ireland as a nation. Auctions and r moval vans redistributed the contents c many an Irish room to England an America, and probably an equal amou was brought over by the new exile themselves.

What is typically Irish, then? The fir requirement is that we confine authent Irish design to the 18th century. Aft 1780 it becomes increasingly difficult t isolate its distinctive qualities in th swirl of English, French, Dutch, an Italian influences. A typically Irish piec of the 18th century would be a sid board, as it served to display a profusio of plates and was thus the status symb of the Irish house. The sideboard, suc as the one in the dining room at Leixli Castle, is a riot of intricate work inco porating masks, fruit, and flowers, su ported on ponderous paw feet. Th Leixlip piece epitomizes the bizarre el ment that *(Continued on page 189*

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Just who are you supposed to believe?

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Advertisement



The great light look of the 80s.

A room should, first and foremost, radiate the personality of its creator, who should appear to be a traveler to curious destinations, a collector of objects all with stories behind them.

In the spirit of the Orientals, who abhor symmetry, forget about matching. Each piece should look as if picked up on the run in a different corner of the globe, preferably a village not on the map.

Rattan furniture conveys this impression. Being handmade, no two pieces are identical. (No one can quite match Pier I's new rattan and wicker collections.)

Repress any fear of clutter. Surfaces should display whimsical objects that your friends will ask you to explain. (The shelves of Pier I are full of such eccentric odds and ends.)

If you have tired prints of famous paintings, give them to a naive friend. Secondhand art is an embarrassment. (Specialize rather in European and American museum posters, now on view at Pier I.)

Plump pillows are essential. When a guest has to fight with a gang of these biggies for a place on the sofa, you know you have achieved the right effect. (See our collection of pillows in the important new pastels.)

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A HOUSE SHAPED BY TREES

"ARCHITECTURE HAS TO BE BASICALLY FAMILIAR BUT ALSO HAVE SOMETHING UNEXPECTED—LIKE SEASONING IN FOOD."

—Charles Moore

Low and rambling, set within a perimeter of prized, towering trees, this California hillside house is nevertheless as bright as a beach house on stilts. Architect Charles W. Moore, with Nicholas Pyle, has given the design a familiar look, deriving its wood elements from early ranch houses, old-time barns, and Victorian buildings. But this house has no clichés. Its dormer, for example, explodes past tradition to serve as a tower of light. And though open and airy, the living areas still feel cozy. In short, this house is a delightful solution to the particular dwelling needs of owners Louis and Marian Licht.

Board and batten and simple 2-by-4 [illegible] porch on the north, [illegible] trudged over [illegible] the house. Decks [illegible] wash side, inset. [illegible] can be seen from [illegible] coming [illegible]



A HOUSE SHAPED BY TREES

On first acquaintance with the Licht house, visitors smile at its pleasant approach, then stand in awe within, so unexpected is the space they enter. For everyday living, the design is exhilarating. "We're always talking about how happy we are to be in this house," says Miriam Licht. She is a potter, her husband a lawyer. For their new home they wanted individual work places, sleep-over space for children and grandchildren, and a greenhouse. Collectors of antique furniture, the couple also asked architect Moore to allow room for several extra-large pieces.

Had the Lichts built on the summit of their site, they would have had a stunning view of San Francisco in the distance. But as it turned out, the couple decided that a high-reaching house was not what they were seeking. They preferred a one-floor plan and close-up views of their trees. "Our attitude," says Moore, "is to work very hard to let our clients' images be the operative ones. But each of us—client and architect—want to feel pride of ownership. The image the Lichts felt right with was a Cliff May house they had lived in for quite a while, a board-and-batten California ranch, finely scaled, with thin columns on the porch—very homey, very simple. I liked the image a lot, too. So we did a new set of plans based on that.



"THE GALLERY IS THE VERTICAL SURPRISE, A WILDLY OUTSIZED, OUTRAGEOUS DORMER THAT GREW UP."

—Charles Moore

"I like the notion of people liking something *like* something else," says Moore with a likable smile. "Architecture has been plagued this whole century with an excessive desire to be original. I don't feel obliged to be original. If you listen closely to what people want and then try to be specific about getting it, you can't copy just one thing. And if you copy quite a few things, your result is at least unique if not original."

To Moore, architecture is a skillful combining of "the familiar and the surprising. I feel strongly that buildings have to be what people are used to enjoying, not radical departures from their bank of images." The major surprise here is a vertical one, the entry/stairhall/gallery, once a normal-size dormer. It connects a small and secluded bedroom/study wing that is high on the lot with social spaces in a long wing below (see plan, page 198). The gallery, which grew so tall at the Moore drawing board, has one giant window facing south for sunshine, and an expanse of glass on the north to frame a magnificent Monterey pine from ground to sky. It also has space enough for a treasured armoire.



In high gallery, right, air currents make soft light fixtures float like mobiles. Designer Tina Beebe and Charles Moore concocted them of white silk and wood dowels. In living room, above, built-in seating by the adobe fireplace is intimate without being enclosed. Master-bedroom wing, left, opens to a garden secluded by chimney and dormer walls.



WHITE SHAPES IN TREES

Soon after, did the Lichts and Moore see eye to eye on space, they also [illegible] to white on color. "There are a lot of dark woods here," Moore points out, "and when it rains, they can be quite gloomy. Painting a house white is a very positive reaction." Mrs. Licht chose one white for all interior walls and ceilings. The look is rural, not slick, because of the old-fashioned materials and fine craftsmanship throughout.

"WHAT I LOVE ABOUT WHITE IS THAT IT'S SO MANY COLORS, DEPENDING ON THE LIGHT COMING IN."

—Miriam Licht

The ceilings of narrow beaded boards are like those in old Victorian houses, but there's nothing staid about them. They start low, then soar, often giving way to large skylights. Below the kitchen skylight is a quartet of cabinets whose doors are beveled glass; when sun hits them, it sends a rainbow of color across the room. Counters and flooring are all yellow Alaskan cedar, "because it reminds me of old pine," says Mrs. Licht. ■ *By Edith Oshin. Editor: Elizabeth Sverbeyeff Byron*



In the kitchen [illegible] work place [illegible] so I can [illegible] Mrs. Licht. She uses the [illegible] lightweight [illegible] Miriam Licht [illegible] Elements, [illegible] and Weiss San [illegible]



PATIENCE MAKES PERFECT

How a young couple decorated for keeps in a city apartment

This is the apartment that Carole and Stone Douglass waited six years for: one year to find it, one year to make it livable (with new paint and "core" furnishings), and four years to hunt for just the right accents and accessories.

"It was our first serious, stay-put apartment," says Mrs. Douglass, an interior designer. "We felt it would be best to do everything right, even if we had to wait until we could save up for the next purchase." The commitment to quality meant having interior doorways raised to give the rooms more lofty proportions; having the walls covered with canvas to provide a smooth, durable surface for painting; adding a white cornice, fireplace tiles and a yellow strié painted finish on the walls for architectural pizazz. Mrs. Douglass's own intrinsic sense of style dictated [illegible] "I love the easy-going [illegible] style of English country [illegible] look *decorated*, but [illegible] as if a [illegible] garden had been transplanted indoors."

Dark chinoiserie antiques [illegible] sweet, sherbet colors. A [illegible] fibrous durrie rug is a good foil for the fancy "Chatsworth" [illegible] designed by Brunschwig & Fils.







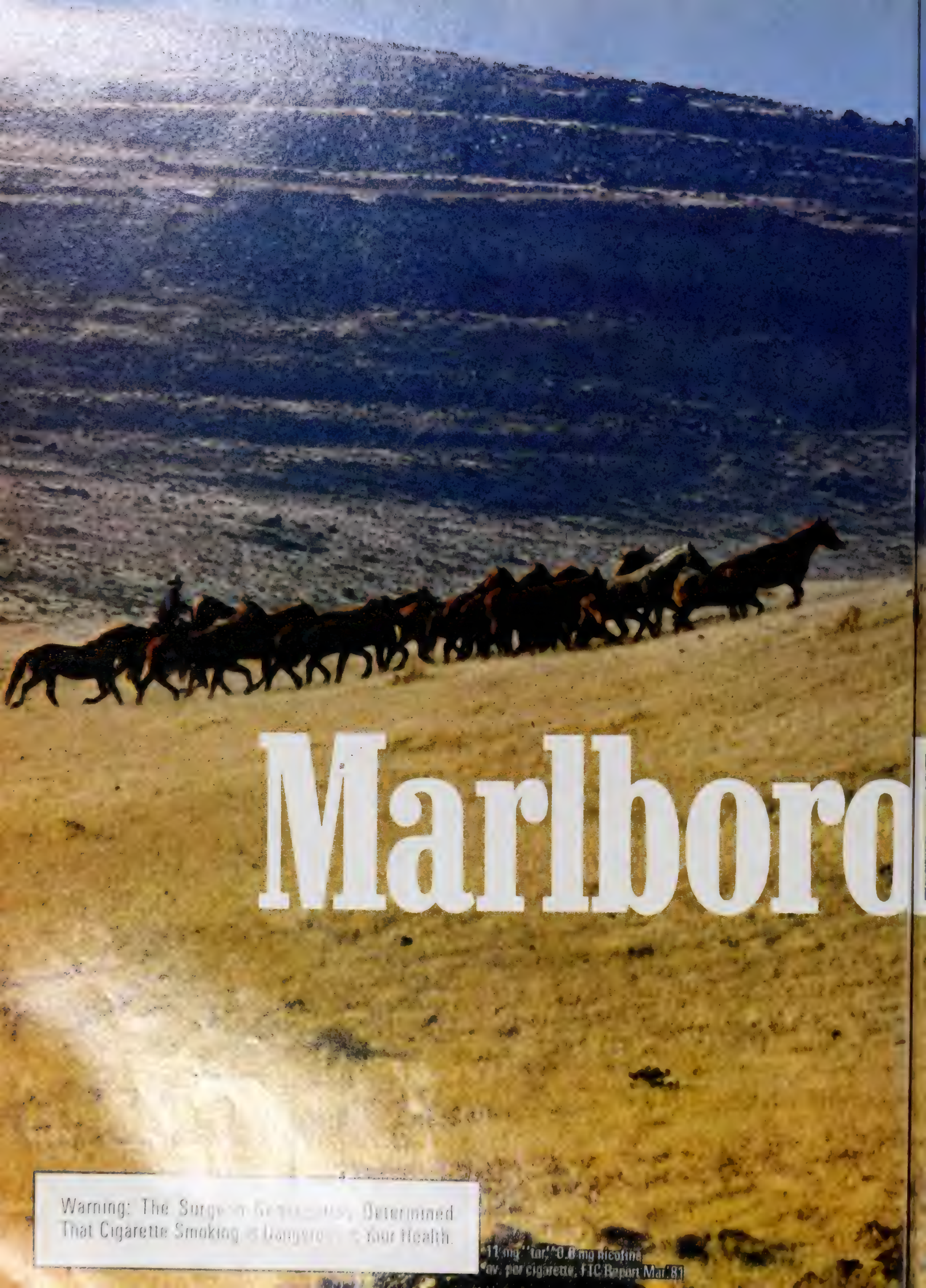
PATIENCE MAKES PERFECT

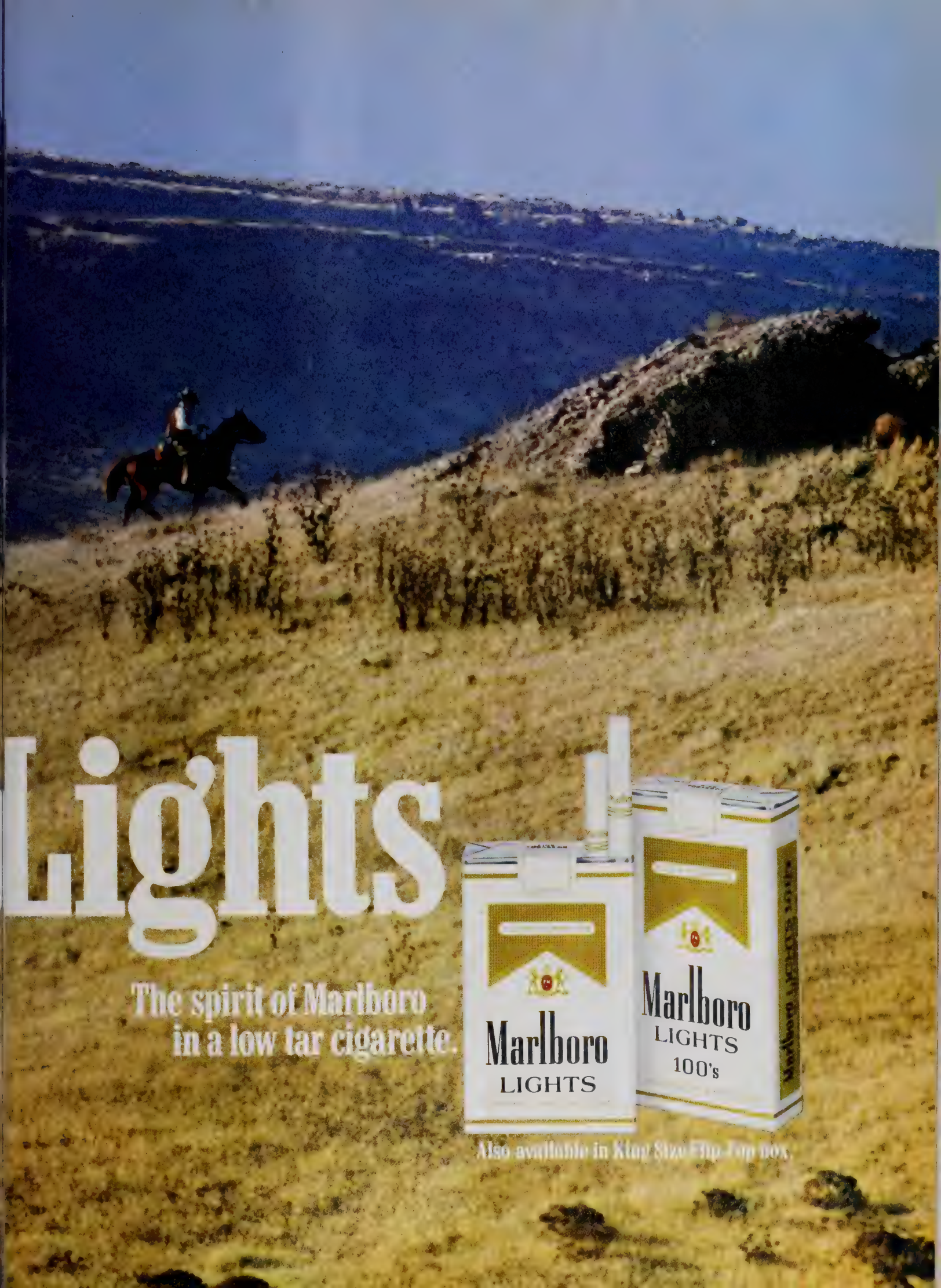
"For dining, we wanted a sparkling, foresty feeling"

The dining room blends equal measures of down-to-earth charm and cool sophistication: Woodsy chairs and baskets warm up the aubergine walls and gilt-paneled custom side table with its collection of antique tea caddies. The Douglasses added a mirror to the room as "a second window" after they found that the dark walls absorbed much of the incoming natural light. The mirror seems to double the size of the room, and it heightens the glow of nighttime lighting. Details, see Shopping Information. ■ *By Margaret Morse. Editor: Carolyn Sollis*

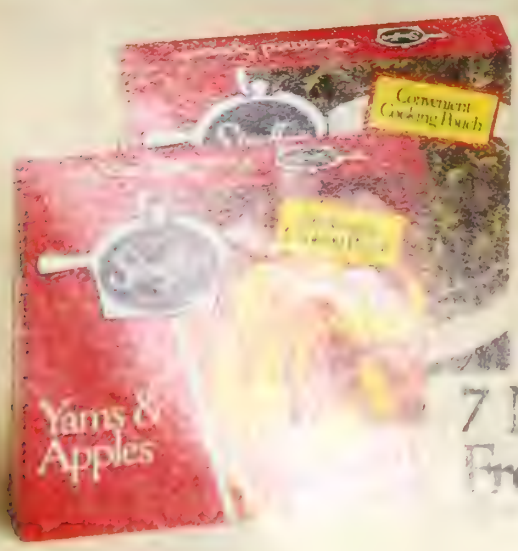
Lighting plays a major role in the dining-room drama: an antique chandelier on an electric dimmer; uplights planted among the ficus trees inside and outside on the spacious terrace.

David Massey


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VINE & FOOD

PARTY FOOD THAT LOOKS THE PART

PRESENT YOUR GUESTS WITH THE LATEST IN WELL-DRESSED PLATES



Paper-thin slices of lamb tenderloin napped with ungent herb sauce and ved asparagus spears accented imiento diamonds radiate from an



PARTY FOOD THAT LOOKS THE PART

Take a neatly roasted Cornish hen, team it up with unexpected vegetables, and add a surprising garnish. Arrange it in an unorthodox way, and a little bit of magic takes place: A well-known dish is instantly updated and given a dazzling new look. "Food that is well-prepared and arranged in an interesting way is the most appealing to sight as well as to taste, smell, and touch," [illegible] Spector, owner of Le Plaisir restaurant in New York. Mr. Spector's philosophy is carried out in these six menus by the restaurant's French-trained Japanese chef, Mazz[illegible]. When reinterpreting the presentation of dishes, Mazza also considers the [illegible]. For example, he repeats the idea of ordered balance [illegible] ideal served cool or at room temperature, [illegible] gets his or her very own culinary work of art. [illegible] please turn to page 186. For Shopping Info[illegible] page 196.

A PLATE BECOMES THE CANVAS FOR ARTISTRY IN THE KITCHEN

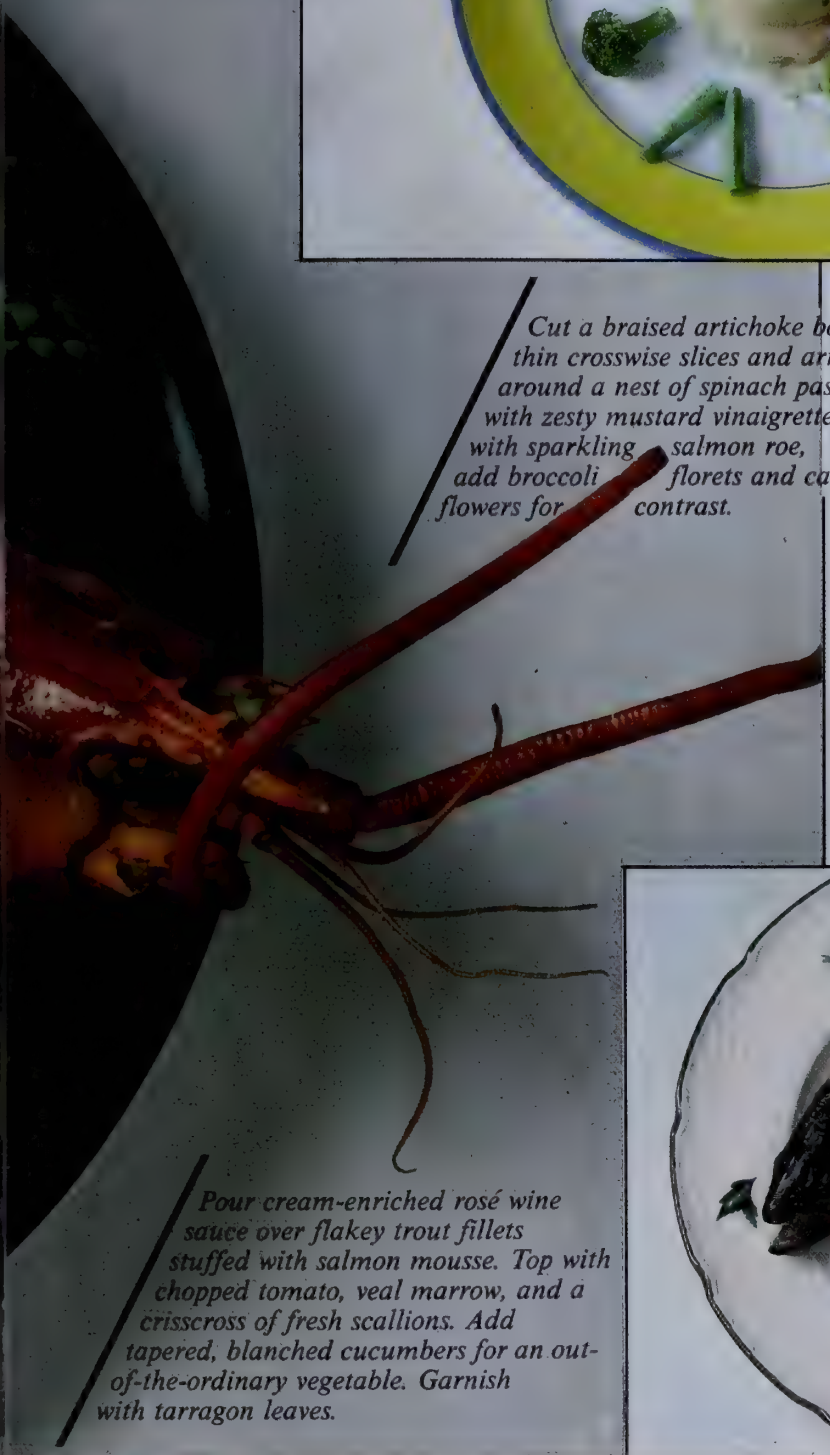
Place thin truffle or mushroom slices between succulent chunks of lobster tail. Serve warm or slightly chilled with white wine basil sauce or mustard vinaigrette—or both! Accompany with halved asparagus spears and garnish with julienned lemon zest.



Tender-crisp broccoli florets and green beans in "V"s encircle light-as-a-feather asparagus mousse (substitute carrots, broccoli, or spinach for asparagus if desired) blanketed with a silken white wine sauce. A bed of julienned cucumber adds crunch and color.

Cut a braised artichoke bottom into thin crosswise slices and arrange around a nest of spinach pasta tossed with zesty mustard vinaigrette. Top with sparkling salmon roe, add broccoli florets and carrot flowers for contrast.







Pour cream-enriched rosé wine sauce over flakey trout fillets stuffed with salmon mousse. Top with chopped tomato, veal marrow, and a crisscross of fresh scallions. Add tapered, blanched cucumbers for an out-of-the-ordinary vegetable. Garnish with tarragon leaves.



Cut tender breast fillets of roasted Cornish hens into 1-inch medallions and arrange into curves to make a reservoir for the sauce. Top braised artichoke bottoms with spinach and add green grapes and a broccoli floret for a dash of color.



Karen Radkai



KITCHEN THA
TEASES THE EY

A painted-canvas pantry, left, on the cellar door displays vegetables, jams, and pickles, artful copies of the produce and preserves of the Scobeys' bountiful backyard garden.



What's real? What's paint? Take another look

While the remodeled kitchen here works in practical terms, it also plays delightful tricks on the eye. The whimsical brainchild of Eugenia and Robert Scobey, it abounds with country pleasures that can be summed up Mrs. Scobey's favorite pastime: "putting bread in the oven to ake and then sitting down to read in the dining alcove," which bordered by indoor window boxes.

The china plates and botanical prints are masterful likenesses ainted right on the cabinets, which are also hand-painted to ook like bleached pine, and the fronts of major appliances are amouflaged to match. Even the plywood floor is *trompe l'oeil*—"slate," without the chill or hardness of the real thing. The brush of genius belongs to artist Richard Neas, who cued his acrylic colors to the Pierre Deux fabric wallcovering that dresses up the ceiling. Two sinks and plenty of counters let Mrs. Scobey, an interior designer, and her four teen-age daughters cook at the same time. Mr. Scobey rebuilt the charming old range rescued from a Vermont farmhouse and installed track lights. ■ *By Margaret Morse. Editor: Barbara Portsch*

Above: *The marble-topped island (an estate-sale find), set with Greek spinach-and-feta-stuffed pastry, yogurt soup, cookies.*

aren Radkai

Capture the Irish spirit!

Distinctive beers, whiskies, and liqueurs give new flavors in the glass or in the kitchen

By Freddi Greenberg

Cooking Irish:
Two main-course classics with a twist: Irish whiskey instead of wine or other spirits as the basis for the sauce

■ CHICKEN BREASTS IN IRISH WHISKEY CREAM

1 1/2 pounds boned, skinned chicken breasts, halved
Salt, freshly ground pepper
4 tablespoons butter
2 tablespoons minced shallots
1/2 cup Irish whiskey
1 cup heavy cream

Pound chicken breasts to a thickness of 1/4 inch and sprinkle with salt and pepper to taste. Melt butter in a large, heavy skillet over medium-high heat. Add the shallots and enough chicken to fill the skillet without crowding. Cook 3 minutes or until meat is lightly browned and just springy to the touch. Continue in this manner until all the chicken is cooked. Remove chicken to a warm platter.

Add Irish whiskey to the pan and bring to a boil. Boil 1–2 minutes or until most of the liquid evaporates. Add the cream and return to a boil. Continue to boil until cream thickens. Return the chicken to the pan and cook 1 minute, basting with the sauce. Serve with rice or buttered noodles, sautéed carrots, and zucchini. Serves 4.

■ PORK SCALLOPS WITH IRISH WHISKEY AND PRUNES

1 pound pork leg cutlets
2 tablespoons butter
1 tablespoon vegetable oil
1/2 cup halved pitted prunes
1/4 cup apple cider
1/4 cup Irish whiskey
1 tablespoon red currant jelly
1/4 teaspoon ground cinnamon
1/4 teaspoon salt
1 teaspoon lemon juice

Pound pork cutlets to a thickness of 1/4 inch. Heat butter and oil in a large skillet over high heat. Add half the pork and cook 30 seconds on each side or just until meat loses its pink color. Remove meat from skillet and repeat with remaining pieces.

Return all the meat to the skillet. Add prunes, cider, whiskey, jelly, cinnamon, and salt and bring to a boil. Cover, and cook over low heat 5 minutes. Remove meat to a warm platter. Bring sauce to a boil and cook until slightly thickened. Stir in lemon juice and pour over the meat. Serve with baked winter squash and broccoli purée seasoned with nutmeg. Serves 4.

Drinking Irish: *Classics from the pubs*

■ DUBLIN EGGCREAM
Fill an Old Fashioned glass with ice and half-fill with Irish cream liqueur (such as Baileys). Fill glass to the brim with chilled cream and stir.

■ LAGER & LIME
Pour 1–2 ounces lime juice into a chilled Pilsner glass or mug. Fill with chilled Irish lager.

■ IRISH COFFEE
Pour 1–2 ounces Irish whiskey into a warm mug or other heat-proof beverage glass. Fill to within 1/2 inches from the top with hot strong coffee and sweeten to taste. Slowly fill to the top with cold heavy cream. Do not stir. Sip coffee slowly through the cream.

■ BLACK VELVET
Half-fill a chilled Pilsner glass with cold Guinness stout. Slowly add chilled champagne to fill.

■ SHANDY GAFF
Half-fill a chilled Pilsner glass or beer mug with cold ginger ale. Fill with cold Irish beer or ale.

■ BLACK & TAN
Fill a chilled Pilsner glass or mug with equal quantities Guinness Stout and light Irish beer.

In desserts:
Irish spirits bring out the best in chocolate, ice cream, and fruit

■ WHISKEY BANANAS
Melt 1 stick butter in a skillet over medium heat. Add 1/2 cup brown sugar, and 1/2 cup Irish whiskey. Bring to a boil, and cook until sugar dissolves. Add 6 peeled bananas sliced in half lengthwise and simmer them gently until the bananas are tender and glazed with the sugar mixture. Serve the bananas piping hot over ice cream, or topped with lightly whipped sour cream. Serves 4–6.

■ EASY IRISH WHISKEY TRUFFLES
2 tablespoons unsalted butter, at room temperature
1/4 cup confectioners sugar
4 ounces finely grated sweet or semi-sweet chocolate
1 egg yolk
1 1/2 tablespoons Irish whiskey
1/2 teaspoon instant coffee granules (optional)
1/4 cup unsweetened cocoa

Beat butter in a small bowl until fluffy. Blend in sugar, chocolate, egg yolk, whiskey, coffee and beat until smooth. Form 1/2-inch balls with your hands, roll them in cocoa and chill the balls 2 hours or longer before serving. Makes about 24 truffles.

■ IRISH WHISKEY CAKES
These mini-cakes, aged in Irish whiskey, taste better with time and make lovely holiday gifts.

1 3/4 cups chopped walnuts
1 1/2 cups dark seedless raisins
1 1/2 cups sifted flour
1/2 cup unsalted butter
1 cup brown sugar
3 eggs
2 teaspoons nutmeg or ginger
1 teaspoon baking powder
1/2 teaspoon salt
1 cup Irish Whiskey

Continued on page 186

Editor's Note: Freddi Greenberg is a freelance writer and food consultant living in Chappaqua, New York.

AN IRISH MIST SETTLED OVER THE EVENING.



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GOOD SPIRITS

continued from page 184

Toss nuts and raisins in a bowl with ½ cup of the flour and set aside. Cream the butter and sugar in a bowl until light and fluffy. Beat in the egg and add the nutmeg.

Sift the remaining flour with baking powder and salt in a separate bowl. Add this flour mixture alternately with ⅔ cup of the whiskey into the butter-egg mixture. Stir in the nuts and raisins. Pour batter into 4 buttered and floured 6-by-3-by-2-inch loaf pans and bake in the center of a preheated 325° oven 40–50 minutes or until center of cake springs back when pressed lightly and cake begins to pull away from the sides of the pan.

Cool on racks in the pans for 1 hour. Remove from pans and sprinkle cakes all over with remaining whiskey. Wrap tightly with plastic wrap. Refrigerate at least 4 days before serving.

Note: Cakes may be frozen for several months or refrigerated for several weeks. Sprinkle with Irish whiskey once a week if desired.

■ IRISH MOCHA MOUSSE

3 ounces unsweetened chocolate
⅓ cup Irish Mist
1 tablespoon instant coffee granules
¾ cup sugar
⅛ teaspoon salt
3 egg yolks
1¼ cups heavy cream
Coffee-bean candies (optional)

Combine chocolate, Irish Mist, and coffee granules in a small saucepan over low heat. Cook gently until the chocolate melts. Add sugar and salt and stir 2 minutes or until sugar dissolves. Remove from heat and cool thoroughly.

Beat yolks in a bowl until pale yellow. Add chocolate mixture and beat until smooth. Set aside.

Whip the cream in a bowl until it is stiff. Reserve about ⅕ of the cream for garnish. Fold the remaining cream into the chocolate mixture. Spoon the mousse into 6 demitasse cups and chill it thoroughly before serving. Pipe the reserved whipped cream into rosettes to garnish and decorate it with coffee-bean candy. Serves 6.

■ MISTY FLOAT

Place 2 tablespoons each sweetened chocolate syrup and 2 tablespoons Irish Mist in the bottom of a tall glass. Stir in ½ cup cold milk and ½ cup club soda. Top the drink with a scoop of vanilla, chocolate, or coffee ice cream.

■ DRINK YOUR DESSERT

Blend 1 pint coffee ice cream with 1 cup Irish Mist or Irish Velvet and 1 cup ice cubes in a blender until smooth. Pour into brandy snifters and serve, if desired, with crisp sugar cookies. Serves 4–6.

■ EGGNOG PARFAIT

Spoon Irish whiskey, Irish Mist, or Irish Cream liqueur (such as Bailey's) over vanilla ice cream and sprinkle with freshly grated nutmeg. ■

PARTY FOOD

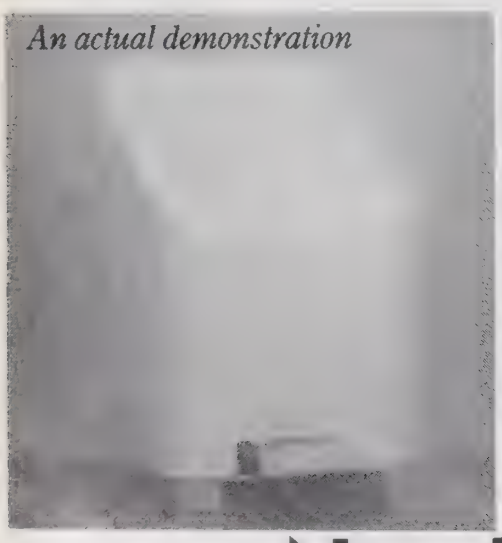
continued from page 181

■ CORNISH HENS WITH ARTICHOKE BOTTOMS AND SPINACH

6 tablespoons butter
3 tablespoons oil
6 Cornish game hens (about 12–16 ounces each)
6 cooked artichoke bottoms
½ cup white wine
2 tablespoons finely chopped shallots
1½ pounds fresh or frozen spinach
6 broccoli florets
3 cups strong chicken stock (preferably homemade and unsalted)
Salt, freshly ground pepper
18 seedless grapes

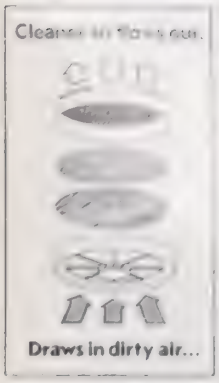
Heat butter and oil over medium-high heat in a fireproof casserole large enough to hold the hens (you may need to use 2 casseroles). Add the hens when the fat is hot and cook until skin is golden brown. Take off heat and put into a preheated 350° oven and roast hens about 45 minutes, or until the internal temperature reaches 185° on a meat thermometer. After the hens have cooked 20 minutes, put the artichoke bottoms in a buttered non-aluminum baking pan. Cover with wax or parchment paper and put into the oven along with hens.

Remove the hens from the casserole to a platter and keep warm while you make the sauce. (Keep artichokes warm in the turned-off oven.) Pour out fat and cooking juices from the pan into a cup or bowl. Let sit 5–10 minutes, then degrease with a bulb baster, or by carefully pouring off the fat.






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the pan over high heat by boiling rapidly and scraping up brown bits on the bottom of the pan (if you used 2 pans, consolidate the liquid into 1 pan after deglazing). Add the shallots and continue to boil until reduced by half.

Meanwhile, cook the spinach and broccoli in separate pots of boiling salted water until just tender. Drain thoroughly and keep warm.

Add the degreased pan juices and chicken stock to the shallot-wine reduction. Reduce to make about 1½ cups sauce. Season to taste with salt and pepper. Keep warm.

Cut the legs off the hens at the thigh joint and set aside. Remove breast meat carefully from the breast bone (this can be done with your fingers and a small knife). Cut each breast half into 1-inch-thick medallions.

Put 2 legs knee-to-knee on each plate. Arrange breast medallions in curves around the plate and place the artichoke bottom opposite the legs. Pile some of the spinach on top of the artichoke, and ladle a pool of sauce in the center of the plate. Garnish with three grapes and a broccoli floret. Serves 6.

■ ASPARAGUS MOUSSE WITH WHITE WINE SAUCE

Approximately ¾-pound trimmed asparagus cut into 2-inch pieces (use the whole asparagus or just the stalks, reserving tips for another use)
3 large eggs
1¾ cups heavy cream
Salt, freshly ground pepper
3½ tablespoons unsalted butter
6 tablespoons chopped shallots
¾ cup dry white wine
¾ cup strong chicken stock, preferably homemade, unsalted
3 cucumbers, peeled, seeded, and julienned
6 carrot slices cut into flower shapes, blanched
1 bunch broccoli broken into florets, blanched
1 pound green beans cut in half, blanched

Cook asparagus in boiling salted water in a saucepan about 5 minutes or until tender. Drain, refresh under cold running water. Drain again, purée in a processor or blender. You should have about 1½ cups purée. Add eggs, ¾ cup cream, salt, pepper to taste.

Pour into 6 well-buttered ½-cup timbale molds (or, use custard cups or individual soufflé dishes). Tap them on the counter to settle and eliminate any air bubbles. Place molds in a boiling water bath and bake in a preheated 350° oven 30 minutes.

Meanwhile, heat 1½ tablespoons of the butter in a saucepan over medium heat. Add the shallots and cook until soft. Add wine and cook until it is reduced to a glaze. Add stock and reduce by half. Add the remaining cream and cook until sauce is thick enough to coat the back of a spoon.

Strain the sauce, pressing on the shallots to release their juices. Season to taste with salt and pepper. Beat in remaining butter. Keep warm.

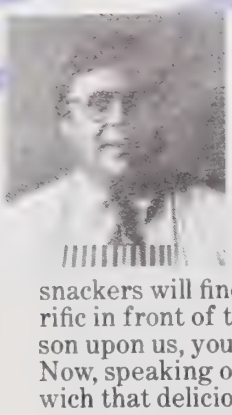
Remove the mousses from the oven and cool on a rack about 5 minutes. Put about ½ cup julienned cucumber in in the center of each plate. Run a knife around the edges of each mousse and unmold onto the bed of cucumber. Nap with the sauce and garnish with carrot flowers, broccoli florets, and green beans. Serves 6. *Note:* broccoli, carrot, or spinach may be substituted for the asparagus.

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Cornelius

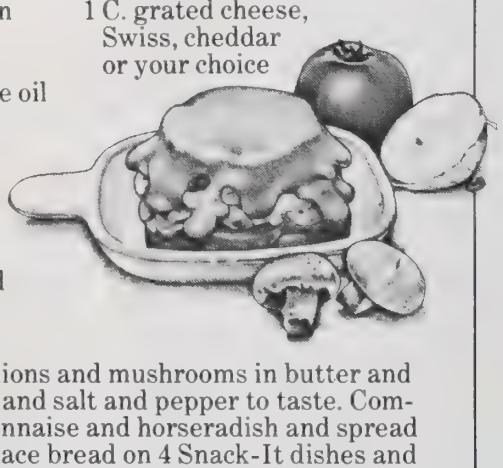
for Corning



There's one sure way to get your family to stop snacking on junk food: tempt them with good food! Corning's new Snack-It dish can help. It's a little, square Corning Ware® dish with a handle, and it can go under the broiler and into the microwave. Which makes it perfect for cooking up those gooey concoctions like tuna melts and reuben sandwiches that even inveterate snackers will find irresistible. The Snack-It dish is terrific in front of the television set—and with football season upon us, your family will really get a kick out of it! Now, speaking of good food, here's a hot idea for a sandwich that deliciously demonstrates...

How to turn a snack into a square meal.

2 large green peppers, sliced thin
½ C. thinly sliced onion
½ C. sliced or chopped mushrooms
1 Tbls. ea., butter, olive oil
½ tsp. ground cumin
2 tsp. mustard
2 Tbls. mayonnaise
½ tsp. horseradish
4 thick slices toasted whole wheat or pumpernickel bread
1 lb. cold sliced roast beef or baked ham
4 tomato slices (or more to taste)
1 C. grated cheese, Swiss, cheddar or your choice



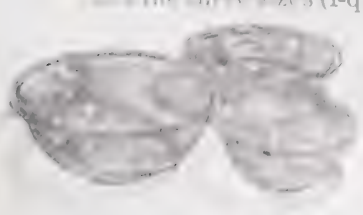
Sauté peppers, onions and mushrooms in butter and olive oil. Add cumin and salt and pepper to taste. Combine mustard, mayonnaise and horseradish and spread on toasted bread. Place bread on 4 Snack-It dishes and spread with pepper mixture. Add beef or ham, then tomato slice. Top with grated cheese. Place under broiler until bubbly, brown and melted. Serves 4.

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Have you already discovered the pleasures of Rangetoppers™ cookware? It's the wonderful new Corning Ware cookware with aluminum-clad bottoms and stay-cool handles—designed to give you top performance on top of the range. Now, in addition to the larger-sized pots and skillets, Rangetoppers cookware comes in a handy new size. It's a 1-quart little pan that can: heat up a single serving of ravioli or vegetables, simmer soup, melt butter, poach eggs, cook cereal, even warm the baby's bottle...in fact, I can't imagine how anyone can be without it. Can you?

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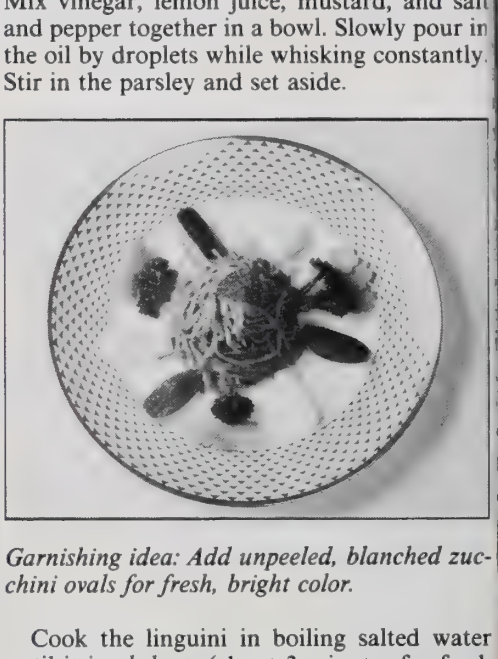
PARTY FOOD

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■ PASTA VINAIGRETTE WITH CAVIAR

⅓ cup white wine vinegar
1 teaspoon fresh lemon juice
1 teaspoon Dijon mustard
Salt, freshly ground pepper
⅔ cup fruity olive oil
2 tablespoons chopped fresh parsley (or other fresh herbs of choice)
1 pound spinach linguini, preferably fresh
6 tablespoons caviar (salmon roe)
Carrot slices cut into flower shapes, blanched
4–6 cooked artichoke bottoms, thinly sliced crosswise
¼ bunch broccoli, cut into florets, blanched

Mix vinegar, lemon juice, mustard, and salt and pepper together in a bowl. Slowly pour in the oil by droplets while whisking constantly. Stir in the parsley and set aside.



Garnishing idea: Add unpeeled, blanched zucchini ovals for fresh, bright color.

Cook the linguini in boiling salted water until it is *al dente* (about 3 minutes for fresh pasta, 8–10 minutes for dried). Drain, and run cold water over the pasta to stop the cooking. Drain thoroughly. Put pasta into a large bowl and immediately pour over the vinaigrette to keep pasta from sticking. Toss thoroughly.

Serve a portion of pasta on each plate and form it into a "nest" by holding a long-pronged fork upright and twirling the pasta. Top with a tablespoon of caviar and garnish each plate with carrot flowers, artichoke slices, and broccoli. Serve warm or chilled. Serves 4.

■ LOBSTER MEDALLIONS AND TRUFFLES WITH BASIL/ WHITE WINE SAUCE

8 quarts (or more) court bouillon
6 live lobsters, about 1¼–1½ pounds each
6 tablespoons unsalted butter, cut into pieces
4 tablespoons finely minced shallots
1½ cups white wine
1½ cups heavy cream
1 bunch fresh basil leaves
2–3 teaspoons olive oil
Salt, freshly ground pepper
3 small truffles, thinly sliced (or use 1 pound sliced mushrooms sautéed in butter)

Continued on page 208

Karen Radkai

RISH FURNITURE

ontinued from page 162

haracterized Irish mahogany furniture rom the 1730s to the 1760s. I believe hat this animal style subconsciously oes back to Irish Celtic book illustraion and carving. Ireland in the 18th entury was less removed from the Midle Ages than was England, and it folows that Irish design is strongly nfluenced by religious images, Gaelic olklore, and Ireland's mystical heritage. The result is a vigorous style, replete vith vitality, ebullience, and verve. Deails such as the bulging or acanthus 'hock" on a carved paw foot, or more arely a claw-and-ball foot, distinguish rish design from English work of the ame period. Lions' heads of great detail nd cunning like the one that forms the pron of the William Kent–style gilt side able in the great Georgian drawing oom at Malahide Castle differ from the nore restrained English lion masks. rish furniture was often made of walut, bog oak, and later mahogany. Mahogany, of course, is not native to reland but was imported from the West ndies. The mahogany bureau bookcase n the Little Library at Birr Castle typifies mahogany furniture of the mid-18th entury. Birr's most remarkable interior eature is the beautiful yew staircase vith its robust balusters and molded andrail. There is also a marvelously decorative white-and-gold painted Gothic bedroom suite made by the estate carpenter for the English wife of the third Earl of Rosse at the time of their marriage in 1836. The Birr Castle joiners' shop was probably also responsible for the large brass-bound turf buckets in the library. During this period most country houses of any substance employed a number of extremely skilled artisans.

The age of neoclassicism sounded the death knell to Ireland's exuberant style. Adamesque paterae, ovals, and delicate festoons soon superseded the lively acanthus, foliage, birds, tassels, lions' heads, and satyrs' heads of the previous generation.

Irish design embraces a wide range of influences—Classicism, Gaelic folklore, and even religious imagery

In the 1820s a period of medieval mania spread over Europe. Gothic "cardboard castles" sprang up in every Irish county. Today, the outline of Birr Castle, like that of Malahide, is basically Georgian Gothic, but much of the old castle defenses dating from the mid-1600s survive. Malahide Castle, until the last of the Talbots recently sold it to the Dublin County Council, was one of the two oldest seigneural estates in Ireland. The family had been there and had inhabited the walls since the 11th century. The castle today appears mostly to be a romantic creation of the late Georgian period, but the group of battlemented towers and turrets incorporates a medieval tower house and a unique 15th-century Great Hall. Records tell us that in the 17th century a new block was built, and it includes the present two drawing rooms. During this period there were four rooms "in which there were no doors, but the entrances were closed by tapestry hangings." One has to make do with the tantalizing descriptions found in contemporary inventories and wills to recreate the gaudy splendors of the age.

Glin Castle was built in 1780. Some of the original furniture belonging to the old house is still in Glin, including a large mahogany side table in the Front Hall with an armorial cartouche and rams' heads. Other pieces were made for the house, such as the broken-pediment library bookcase that artfully conceals the door to the staircase hall. The exterior of Glin is decorated with a light icing of battlements and Gothic detailing, representative of the fashionable romantic movement previously described.

The interior of Castletown possesses a few pieces of original furniture: A paint-

Continued on next page

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IRISH FURNITURE

continued from preceding page

ed lacquer chest on a stand in the Red Drawing Room is in itself a valuable document, for it is inscribed inside its left-hand door "Mrs. Conolly to Miss Burton." It is more than likely that the lacquer and decoration of the whole piece was executed by the Speaker's wife at Castletown in 1725.

By the 1840s the second Lord Bantry had developed cosmopolitan and classical tastes. The magnificent setting of Bantry House, on Bantry Bay overlooking the Caha Mountains, was a promising site when he set out to enlarge the fairly simple house of his father into a virtual palace. Lord Bantry completed the house by the end of the 1840s and crammed its rooms with *objets d'art* and Continental furniture brought from Paris, Rome, and Madrid. An ardent sketcher, he drew terraces of the Boboli Gardens in Florence, and this layout certainly influenced the steps and terraces that run up behind the house. He sketched mantelpieces and curtain arrangements in Naples, designed pier tables in the Italian Baroque style, and brought a Roman mosaic floor from Pompeii. Originally the staircase walls were covered entirely with Spanish leather, and old photographs of the interiors show an oppressive, rather overfurnished lushness. Even today, the magnificent but ill-fitting tapestries, the huge Baroque-framed royal portraits, and strange gimcrack chandeliers in the dining room give the place an atmosphere of barbaric splendor, almost Russian in feeling and strangely alien to this scenic corner of County Cork. The one mid-18th-century center table of heavily carved mahogany, which stands in the anteroom of the dining room, seems happily at home in these surroundings!

Ireland's legacy in the decorative arts is an extremely fragile inheritance. Fortunately a number of houses and castles still do survive with some of their original contents intact. But even now their future is in considerable doubt, as the Irish Republic has no property-owning National Trust, and grant money for maintenance of historic houses and gardens is nonexistent. Unless the nation sets up some sort of conservation organization there is little hope that these heritage houses and gardens will survive into the next generation.

AN ORGANIZATION THAT'S TRYING TO HELP

A drowsy lion lounging on top of the portal once kept a nonchalant watch over passersby to St. Stephen's Green in Dublin. But no longer. His eminence has been removed as old Dublin is growing and a cast-iron lion's roar is drowned out by the wrecking ball.

It's harder to drown out determined people, however. The Irish Georgian Society is protecting Dublin's 18th-century Georgian heritage by buying houses, estates, paintings, furniture, and decorative art objects and housing them in museums across the country.

Of the 4,000 members in the Society, 90 percent are American. The Honorable Desmond Guinness, founder and president, lectures throughout the U.S. on the relation of Irish history to its decorative arts. The Society publishes a catalogue, a newsletter, and schedule of Mr. Guinness's tours. Write The Irish Georgian Society, Castletown, Celbridge, County Kildare, Ireland. ■

TRAVEL

continued from page 49

meant to be a serious meal. And time saved at lunch is best squandered later at teabreak, which lasts from about 3:30 to way past 5:00.

A very small and very good restaurant is to be found in Birr, which is also called Parsonstown on the map. The Stables specializes in Irish country cooking, and its selection of Irish cheeses is large. Dinner began with a glass of sherry at small seats around a cheerful fireplace while our table was being set; the service was personal but not suffocating, and the vegetables and potato soup were absolutely delicious. I must say that it is hard to find Irish peasant cooking. You must ask for Irish specialties, which are usually very hearty and satisfying. Homemade Irish soda bread may seem like a cliché, but you shouldn't miss having it fresh from the oven there.

Dromoland Castle is a romantic 18th-century house that has been transformed into a luxurious hotel and is only minutes from Shannon International Airport. It has just been redecorated, and the suites I saw were both spacious and cozy. The old wood paneling in the reception hall is particularly well-cared-for, and the walls seem to shimmer with polished perfection.

The dining room at Dromoland overlooks greens and a small lake. The food is international, but if you ask for Irish specialties, a dozen ways of serving salmon are suggested. What pleased me during dinner was the same personal service and attention we had at Birr. Nothing is as delightful as Irish hospitality, and we experienced it at its best.

Restaurants throughout Ireland are expensive, as are the hotels. For the moment, the dollar's strength helps absorb some of the impact, but it should be pointed out that hotel exchange rates across the country seem excessive. Banks in Ireland have limited hours, but it is worth the extra effort to use them for changing dollars to Irish pounds. ■

PAULA RICE JACKSON

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GF
GENERAL FOODS

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Cooking flavor from around the world

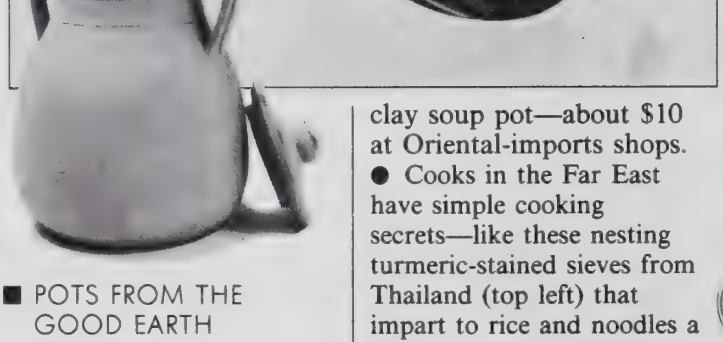
■ PIPING HOT KITCHEN

To lower the ceiling in the kitchen of the 1981 San Francisco Decorators' Showhouse, designer Gary Hutton came up with a simple new rainbow—one of snap-together plastic outdoor drainpipe painted bright pastels (celadon green, turquoise, lavender, peach) to match four Chinese porcelain wall vases in the room. Plastmo (920 Shelley St., Springfield, Ore. 97477) makes the 2½-inch pipe—Hutton had it cut to varying lengths to fit the irregular shape of the room, painted it, and snapped black plastic leaf guards (also part of the Plastmo system) into the ends to hang the pipes on invisible nylon fishing line. The open spaces between the pipes and the black-painted upper walls and ceiling above help strike the right visual balance of height—and long-armed Italian spotlights by Artemide and potracks of brass banister fittings can reach through. It's an inexpensive, highly effective afternoon makeover for any size kitchen, high-ceilinged or not.









■ POTS FROM THE GOOD EARTH

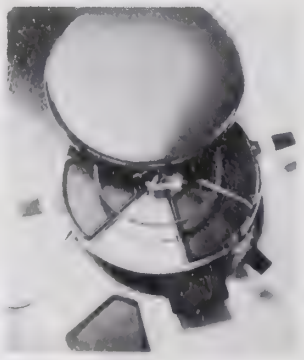
Provincial Chinese cooking pots are black-and-white basic—the two here at center are of natural-colored clay with black-glazed interiors, they're lightweight, and you can use them on a low open flame, in conventional and microwave ovens. 1- and 2-quart pots, $10 and $19 plus shipping from Bazaar Coda Dia, 2801 Leavenworth, San Francisco 94133. Top right: a wire-reinforced clay soup pot—about $10 at Oriental-imports shops.

● Cooks in the Far East have simple cooking secrets—like these nesting turmeric-stained sieves from Thailand (top left) that impart to rice and noodles a pleasing golden tint. They range from 8 to 11 inches; $17 the set of 4 plus shipping. Bazaar Coda Dia.

● Italian good looks come to the kitchen in straightforward ways—as in this bean pot of natural red Tuscan clay (inset). Interior is glazed, the neck narrow to slow the boiling away of liquids during long stints in the oven. 10½ inches high; $24 plus $3.65 shipping from Williams-Sonoma, 5750 Hollis St., San Francisco 94608.

■ SWISS HORS D'OEUVERIE

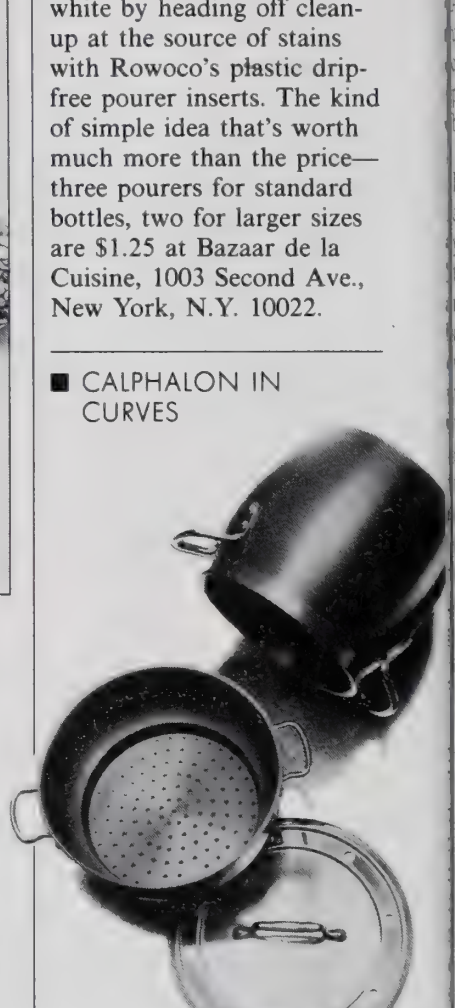
It's round and red and [illegible] T-Fal Raclette Grill brings out the flavor of [illegible] in up to six different hors d'oeuvre—or [illegible] as the centerpiece of a buffet supper. 15 by 5 by 13½ inches. For the name of [illegible] write T-fal Kitchen Electric [illegible], 33 Kulick Road [illegible].



■ DRIP NIPPER

Keep white tablecloths white by heading off clean-up at the source of stains with Rowoco's plastic drip-free pourer inserts. The kind of simple idea that's worth much more than the price—three pourers for standard bottles, two for larger sizes are $1.25 at Bazaar de la Cuisine, 1003 Second Ave., New York, N.Y. 10022.

■ CALPHALON IN CURVES



For steaming vegetables, seafood—but especially for couscous. The Couscoussier is designed especially to steam perfectly many variations of the Moroccan dish. Calphalon alloy means superior heat conduction, so only a low or medium flame is necessary; a smooth finish makes clean up faster. The pot itself holds 6 quarts, is 7 inches deep; the insert is 3 ¾ inches deep. With aluminum lid, steel handles. $91. Neiman-Marcus, Dallas; Crate & Barrel, Chicago; Williams-Sonoma, San Francisco.

All prices approximate

By Duncan H. Maginnis. Editor: Barbara Portsch

Read for myopes. Markup Scholar. Russell MacMasters

FLOWER PRINT

continued from page 127

world, "Of course you will immediately paint out these dreadful beams—lots of nice, white paint will do the trick." To which I said, "Of course that is the thing I will *not* do." I felt instead that everything else in the room should be very plain or patternless. And so I decided to have the upholstered furniture slipcovered in very small-scale patterned off-white linen, beige on white.

As time went on I realized I had made a mistake. I spend a great deal more time every year in this little house, and the longer I spent with my monochromatic scheme, the duller it became. Those beams were winning an uncontested victory. After 40 years of working as a decorator I should have known that the result of my design would be a cold and sterile feeling; it takes two to play tennis, and my beams needed healthy competition to stay in the game.

I was extremely lucky to find a beautiful chintz called "La Portugaise," broad bands of fantasy flowers in stripes framed in a dark brown very much the color of the beams—a miracle for the slipcovers! In other words, at last the room has become all of a piece. I can't possibly explain why more pattern has made it seem bigger; and it has attained a considerable strength and masculinity. Even the objects on the tables are now far more visible and lively.

In having slipcovers made, I insisted they be done as simply as possible, with no welts and no ruffles. However, the complicated pattern and the stripes turned the job into a mosaic.

Of course there is the great pleasure and comfort of knowing that if I ever tire of the new covers, the old ones can be put back on. However, I think this will be most unlikely, as I now feel that I want to sit in the room more than ever!

One of the most interesting facts about the room is that peace and quiet took over when the bold pattern replaced the smaller one of the former linen. One might think the opposite would be true, but in the past the same serenity was achieved by many museums when they stretched bold, large-scale fabric on the walls as background for paintings rather than no pattern. And we know that many of the Impressionists actually painted with their canvases stretched on studio walls of patterned cotton print or toiles.

Very important to note is that *all* of the upholstered furniture has been slipcovered in the same material—no chance of weakening it by dilution. There is a small sofa, a matching upholstered chair, and two armless slipper chairs. Matchstick blinds, instead of curtains, let in lovely changing light through three exposures, but don't attract too much attention.

Two dark brown pillows stitched in natural string-colored threads sit happily on the little sofa, intruding on nothing—but rather acting as punctuation. They have had many incarnations through the years and seem greatly content at last.

All of these happy results need no explanation. As Ruby Ross Wood asked long ago in an article for *American Country Life:* "Why Reason About What Delights Us?" ■

PRINT ROOMS

continued from page 160

without ribbons or swags to enliven the arrangement.

Most of the prints now on the market are, of course, either square or oblong. It is essential, however, to add variety to the scheme, and this becomes a matter of ruthlessly cutting your prints into ovals or octagons. Such an act need not be sacrilegious, because many 18th-century engravings can be obtained in modern reprints, notably those by Dover Publications in New York City. ■

NOTE: Print room sheets are available from The National Trust—each sheet measures approximately 2½ feet wide by 1 foot, 8 inches long. For information on different patterns and prices, write to: Mrs. Allison Dunnett, The National Trust, Blickling Hall, Norwich NR11 6NF, Norfolk, England.

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PRICES ARE APPROXIMATE. State and local taxes additional. Asterisks (*) indicate firms that will sell *only* to interior designers, department-store decorating services, or to architects.

☐ freewheeling design

China Seas HomePort Collection available at: Macy's, NYC 10001; San Francisco 94108. Bamberger's, Rockaway NJ 07866; Hunt Valley MD 21031, White Marsh MD. Marshall Field, Chicago 60690.

pp. 134–135
Parlor:
Sofa: 84 x 35 x 34". Comes with three seat and three back cushions and two pillows. Base price about $700. By Yale Manufacturing, Orange CT 06477. Covered in **"Cotton Candy" fabric:** Of cotton. 54" w. Wing chair covered in **"Nantucket" fabric:** Of cotton duck. 54" w. In "apricot" with "banana" piping. Both by P. Kaufman* for China Seas HomePort Collection. **Assorted "Chamask" pillows:** Of cotton. By Mirafoam for China Seas HomePort Collection. **On fireplace,** "banana" paint: latex velvet flat enamel paint. By Peerless Paint and Varnish Corp. for China Seas Homeport Collection. **"Stonington Draggers, 1760–1981" mural (on fireplace):** By Melissa Keith at China Seas. **"Summer Morning" watercolor:** Original by Carl Larsson, 1908, from the collection of Mr. and Mrs. Arthur G. Altschul. **Lettering of family names:** By Susan Schwartz at China Seas. **Tibetan durrie rug:** 9'3" x 4'5". In blue, coral, black, white design. By Stark Carpet*, NYC 10022. **Antique rag rug:** 35 x 59". In browns, grays, blacks, greens, and blues. From Thomas K. Woodard, NYC 10021. **"Batik Ribbons" wallcovering (in entrance hall):** 27" w. Vinyl. By United Wallcovering for China Seas HomePort Collection. **Indian braided rug:** 7'9" x 5'8". Of cotton. Falum design. In beige colors. From Stark Carpet*, NYC 10022.
p. 136
Kitchen:
Floor: in "frenchblue," doorframe in "persimmon." Paint by Peerless. **Paintbrushes:** 1½" and 2½". By Wolf Paints and Wallpapers for China Seas HomePort Collection. **"Batik Ribbons" fabric (for apron):** Of cotton. By Barth & Dreyfuss for China Seas HomePort Collection. **"Perfect Setting 1"** Cookware: 2-liter saucepan, 8" skillet. Of porcelain on steel enamel. In cobalt. By Jeppson for China Seas Homeport Collection. **Tablecloth:** In "Hellzapoppin" pattern. Shown in "frenchblue"; also available in "sand chamois" and "paprika persimmon" combinations. Comes in three sizes, with matching **"Poppin" napkins:** 17" sq. Both of cotton and polyester. By Leacock and Company for China Seas HomePort Collection. **"Perfect Setting 1" dinnerware:** 9" plates, 6" matching bowls and three mugs of stoneware in cobalt and white. By Jeppson for China Seas Homeport Collection.
p. 137
Study (seen thru parlor window):
"Inger" pattern wallcovering: Of vinyl. In "persimmon." By United Wallcovering for China Seas HomePort Collection. Window sill and below wainscoting: Painted "cream." **Bookshelf:** In "persimmon." Paint by Peerless. **Pillows:** From Batik Collection. By Mirafoam for China Seas HomePort Collection. **Durrie rug:** 7 x 5'. Blue and white striped. By Stark Carpet*, NYC 10022.
Living room (seen through parlor on left):
Loveseat: 62 x 36 x 32½". With two seat and two back cushions, two pillows. Base price about $650. By Yale Manufacturing, Orange CT 06477. Covered in **"Nantucket" fabric:** Of cotton duck. 54" w. In "persimmon." By P. Kaufmann for China Seas HomePort Collection.
p. 138
Sailboat: "Stockholm Stripe" and "Stockholm Summer" sheets sewn onto sails. Of percale. By Wamsutta for China Seas HomePort Collection.
Guest bedroom (middle):
Bed linens: Dust ruffle shown in "China Seas" pattern. Comforter/duvet cover shown in "Parisian Paradise," reverses to "China Seas"; pillow shams and throw pillows shown in "Parisian Paradise" (also available in "China Seas"). Of cotton and polyester. By Croscil, part of China Seas HomePort Collection. **Beams:** In "apricot," "chamois," "cream," "banana," "baliblue," "frenchblue," and "mellow mint" paints. **Chair:** In "frenchblue" paint by Peerless. **Indian braided rug:** 7'10" x 5'7". In red colorway. By Stark Carpets*, NYC 10022.
Master bedroom (lower photo):
Bed linens: In **"Stockholm Stripe" and "Stockholm Summer" patterns.** Sheets, available in all sizes, and pillow cases. Reversible duvet cover. In percale. By Wamsutta for China Seas HomePort Collection. **Child's rocker:** In "frenchblue" paint by Peerless. Seat pad covered in **"Batik Ribbons" fabric:** Of cotton. 54" w. By P. Kaufmann for China Seas HomePort Collection. **Antique rug:** In pastel stripes. From Thomas K. Woodard, NYC 10021. **Indian rug:** Handwoven. Of cotton. From China Seas, NYC 10022. **Beams:** In "frenchblue" paint by Peerless.
p. 139
Rag rug (on stairway): Handmade to match China Seas HomePort color palette. By Betsy Kittredge for China Seas HomePort Collection. **Floors:** In "frenchblue." **Walls:** In "persimmon." Paint by Peerless.

☐ print room comes to life

pp. 158–159
For information on furniture, fabric, and wallpaper, see listing for pp. H1068–H1069. (large picture)
Accessories on bureau: **Chelsea porcelain sunflower:** 18th c. About $800. **(2) Meissen porcelain cabbage-form boxes:** Early 19th c. About $2,200 ea. **Chinese porcelain *faux bois* pots with covers:** About $325 the pair. **Chelsea porcelain apple-form box:** With red anchor mark. 18th c. Manneheim provenance. About $2,400. The above at Frederick P. Victoria & Son, NYC 10022. **Silver picture frame:** 5x7". About $75. From Frank McIntosh at Henri Bendel, NYC 10019.
(small picture)
Accessories on dressing table: **Louis XIV style candlesticks:** Of silvered bronze. About $2,200 the pair. At Frederick P. Victoria & Son, NYC 10022. **Round box:** Of crystal and silver with tortoise shell top. One of a kind. About $375. **Tray:** Of silver. One of a kind. About $395. **Make-up brushes:** Ivory-handled. By Halston. The set, about $55; dark-handled, about $35, set of three; blush brushes, about $4 ea. Both by Madeleine Mono. All above at Henri Bendel, NYC 10019.
pp. 160–161
Desk (as dressing table): 50x25x29". About $815. **Chest (as beside table):** 32x16x30". About $875. Both in ash with oak veneer. Shown in Bantry (light) finish; also available in Coventry (dark) finish. From the Bantry Bay Collection by Henredon. **Chaise:** 31x64x34". From Swaim Originals. About $1,940. All of the above at Bloomingdale's, NYC 10022. **Louis XV Style armchair:** With cane-back. About $1,800. At Frederick P. Victoria & Son, NYC 10022. **Antique paper screen:** Handmade, one of a kind. About $900. From John Rosselli Antiques*, NYC 10021. **Crocheted spread (on chaise):** Of cotton. In off-white. About $150. At Marlene Fine Antique Clothing and Quilts, NYC 10021. **"Thistle Sheer" fabric (on chairs and curtains):** Of cotton and polyester. 51" w., 1½" repeat. Black on white. About $24 yd. **"Thistle" wallpaper:** 27" w., 1½" repeat. Black on white. About $21 per roll. **"Corde et Crete"** border: 1¼" w. In blue. About $5.25 yd. The above from Brunschwig & Fils*, NYC 10022. **"Dupionni Silk" fabric (on bed hangings and curtain lining):** Of silk. 45" w. In light blue. About $18.75 yd. **"Missing Thread Pattern" fabric (for balloon shades):** Of cotton. 40" w. In white. About $7.50 yd. Both from Far Eastern Fabrics*, NYC 10016. **"Badminton" fringe on shades:** Of linen and cotton. 5" w. In natural. About $39 yd. From Brunschwig & Fils*, NYC 10022. **Fabric on chaise:** Of Belgian linen. 54" w. In "oyster." About $13 yd. From Hamilton Adams Imports*, NYC 10018. **"Limerick Lace" Collection Bed linens:** Flat sheets: in four sizes from twin, about $25 to king, about $45. Dust ruffles: From twin (about $90) to king (about $125). Comforters: From twin (about $90) to king (about $150). Standard sham: about $40 ea. (2) standard pillowcases: about $27. Square European pillow cases: large, about $40 ea.; small, about $35 ea. Bolster sham: about $45 ea. Breakfast pillow: about $50 ea. Neck roll: about $50 ea. By Fieldcrest, NYC 10018.

☐ patience makes perfect

pp. 172–173
"Chatsworth" glazed chintz fabric (on armchairs and sofa by fireplace): Of cotton. In apricot colorway. 54" w, 31" repeat. By Colefax and Fowler for Brunschwig & Fils.* About $58.50 yd. **"Shelly" fabric (on directoire chair):** Of cotton and rayon. 48" w. In purple and white stripe. About $42 yd. **"Chevron Bar" print (for curtains):** Of silk. 48" w. About $63 yd. **"Pauline Embroidered Texture" fabric (on Syrie Maugham stool):** Of cotton. 54" w. About $49.50 yd. **"Cezanne Stripe" fabric (on chairs by game table):** Of linen and rayon. 51" w. About $57 yd. **"Chambly" plaid taffeta (on tableskirt):** Of rayon. 50" w, 5¼" repeat. About $67.50 yd. All above by Brunschwig & Fils*, NYC 10022. **White quilted fabric (on sofa):** By Pe-

Continued on page 196

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SHOPPING INFORMATION

continued from page 194

ter Schneider. From the Decorator's Walk*, NYC 10022. **Pillows:** By Delta Upholsterers*, NYC 10019. **Pink and white throw (on sofa):** 42 x 66". Of wool. By Greggory Newham. About $600. From Carrington, NYC 10021. **Regency tray table:** With folding base. Of black papier mâché. From W.H. Potts Antiques*, NYC 10022. **Wrapped cane game table (by window):** 24 x 40 x 29". In pickled pine finish. From the Bielecky Brothers*, NYC 10021. **Porcelain charger (filled with oranges, on table):** 18" diam. Green and blue. About $200. **Scallop-edged porcelain bowl (on table):** Green and blue. About $200. Both from Carrington, NYC 10021. **Celedon lamp (on table):** From Garvin Mecking, NYC 10021. **Delphinium watercolor:** By Ed Baynard. From the Alexander Millikin Gallery, NYC 10012. **Assorted blue-and-white china:** Chinese and English antiques. From John Rosselli*, NYC 10021. **Antique fruit paintings (to left of fireplace):** From Garvin Mecking, NYC 10021.

pp. 174–175

Basket (used as table base): From Garvin Mecking, NYC 10021. **"Donnybrook" glazed chintz fabric (on chair seats):** Of cotton. 52" w, 40" repeat. $42 yd. **Chandelier:** One of a kind, privately owned. From Rose Cumming*, NYC 10022. **Side table:** Custom-made, incorporating old Thai gilt panels. From John Rosselli*, NYC 10021. **Wine coasters:** Of red papier mâché. **Oriental canisters (on sideboard):** 19th c. Both from W.H. Potts Antiques*, NYC 10022.

☐ party food

p. 179

"Directoire" dinner plate: White with orange and green border. About $130 ea.

p. 180

"Black with Flowers" dinner plate: Black with pink crysanthemums. About $85 ea.

p. 181

"Monet" dinner plate: Yellow with blue border. About $78 ea. **"Fleurettes" dinner plate:** Cobalt blue with white pinked dots and flowers. About $90 ea. **"Navarre" dinner plate:** Green flowers on white basketweave. About $66.50 ea. **"Pompadour Taffeta" dinner plate:** Watery cross-stitched design. About $150 ea. The above at Tiffany & Co., NYC 10022.

☐ addendum

In the August 1981 issue, page 86, the chaise was upholstered in "Pluscious" fabric of rayon chenille and cotton, handwoven by Jeffrey Aronoff*, NYC 10010. ■

YOUR FAMILY'S HEALTH

continued from page 92

"When you leave the doctor's office with your prescription, be sure you have a very clear idea of what to do and when to do it," further advises Dr. Stason. "Not only is there no harm in asking why a particular treatment is being given, there can be a good deal of harm in not knowing. This knowledge is often so obvious to the doctor that he may forget to mention it. Talking over a treatment helps both the doctor and patient be sure they're on the same wavelength—something that greatly increases the probability that the treatment will be successful."

"Be sure you understand how long to take the drug and in exactly what doses," Dr. Millman adds. "You should also ask about the likelihood of renewing the prescription. In general, most drugs are prescribed for a limited period of time (unless the problem is chronic), to be used in a targeted way for relief of specific symptoms.

"It is vitally important for both the patient and the doctor to understand clearly what other medications and drugs the patient takes—both prescription and non-prescription. It you're taking tranquilizers or using drugs such as cocaine or Quaaludes, be sure to say so," continues Dr. Millman. "That's going to have a big influence on the medicine your doctor prescribes."

Another question you must ask concerns the possibility of developing a tolerance or physical dependence with your prescription drug. This is especially true if your prescription is for a mood-altering drug (tranquilizer) with which there is a real possibility of developing a chemical dependence—even on low doses.

Only recently has chemical dependency relating to pills become recognized as a disease entity. Most of the pills involved in cases of chemical dependency appear to be those originally prescribed by doctors—particularly the minor tranquilizers Librium and Valium. Here, the pattern of taking these pills can be important. Intermittent use over long periods of time doesn't appear to lead to increased tolerance and dependence. However, continuous, unbroken usage can lead to trouble. It has recently been discovered that even low doses of Valium and Librium taken continuously for long periods of time can produce severe withdrawal symptoms when suddenly discontinued.

If you think that you have already developed a dependency problem with your prescription, you should seek the advice of a skilled practitioner of prescription drug misuse. They can be found by contacting your local medical school, medical society, or state agency for drug abuse.

Lastly, ask your doctor what to expect from a treatment and how to evaluate your progress. "Relief of symptoms can sometimes be an unreliable clue," Dr. Stason warns, "and many patients misinterpret the purpose of a treatment and fail to recognize when it is effective. They may quit taking their medication too soon because they have started to feel better or because of side effects from the medication."

PILLS ANONYMOUS

Now there is a self-help group for people who are chemically dependent—hooked on pills. Pills Anonymous, modeled after Alcoholics Anonymous, is open to anyone with the desire to stop taking pills or mood-altering chemicals in any form—tranquilizers, alcohol, marijuana, or cocaine. Chapters of Pills Anonymous can now be found in Colorado, Connecticut, Iowa, New Jersey, New York, and Prince Edward Island, Canada.

A year and a half ago Pil-Anon was formed to help friends and relatives of people who are chemically dependent. Like Al-Anon, Pil-Anon works by giving members emotional support and specific advice on how to handle various problems. "Pill addiction quickly becomes a family disease and every member can be affected by it," says a Pil-Anon spokesperson. "Families need to learn how they are caught up in one member's addiction so they can help the other person and put some order and serenity back into their own lives."

According to the National Institute on Drug Abuse, almost two million American women are addicted to some sort of pill. And while there are no figures for men, it is estimated that they account for at least an additional million pill addicts.

For further information about Pills Anonymous or Pil-Anon, call 212-874-0700 Monday through Friday between 9 and 5, or write to Pil-Anon, P.O. 473 Ansonia Station, New York, N.Y. 10024.

MORE PATIENT INFORMATION

To help educate consumers about their prescription medication, the Food and Drug Administration has devised a program to provide drug information similar to that available to physicians. The information will be in leaflet form called Patient Package Inserts (PPIs) and will be given to customers at the time a prescription is filled. The PPIs will be available in Spanish and English, written in language easily understood by laymen. They will include an informative summary about the drug, its proper use, how it should be taken, any possible side reactions or adverse effects, and precautions to be taken when using the drug.

By mid-1981 PPIs should be available for 10 of the most commonly used drug categories—those that account for over 100 million new prescriptions every year. Be sure to ask your pharmacist if there is a patient package insert available for your prescription. ■

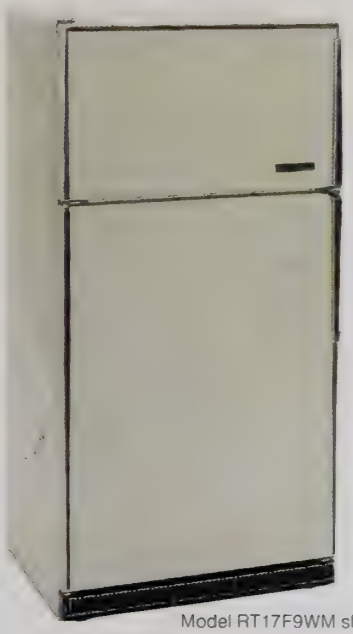
Manuscripts

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Model RT17F9WM shown

46,875 hours. And she wants to make those hours as pleasant as possible for herself.

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Of course, Kathy wants her kitchen to look good, too. Which is why she likes Gibson's handsome picture frame door trim. And why she's glad Gibson refrigerators come in a variety of exciting Nature Shades, including the popular new almond.

She also appreciates Gibson's many other attractions, like our see-thru adjustable temperature meat locker, optional automatic icemaker, patented Frost*Clear® system, cantilever adjustable glass shelves, and rollers.

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Gibson Appliance Company *One of the White Consolidated Industries*

☐ materials and equipment in the house on pages 166–171

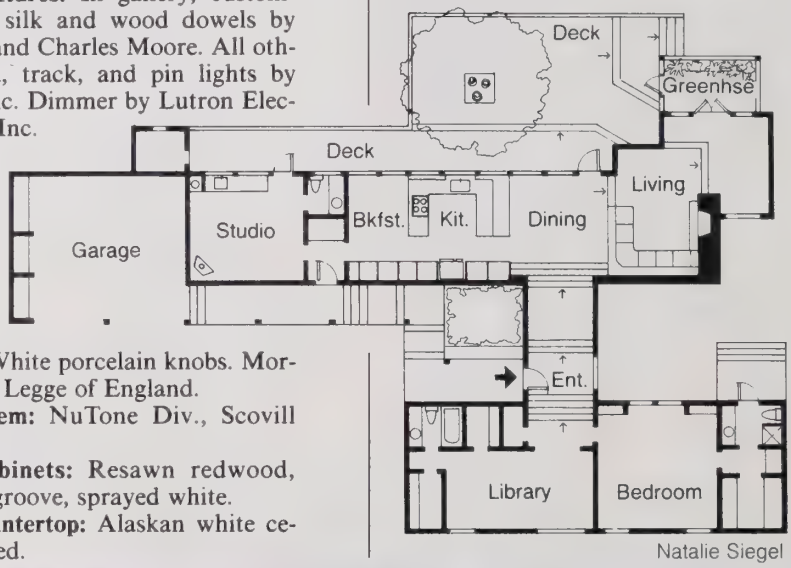
ARCHITECT: Charles W. Moore, with Urban Innovations Group, Los Angeles. Nicholas Pyle, project architect; Robert Pfauth, assistant.
INTERIOR DESIGNER: Miriam Licht
LIGHTING CONSULTANT: Richard C. Peters of Peters Clayberg & Caulfield
CONTRACTOR: Steen Moller, Structural Art, Inc.
SIZE OF LOT: 1/2 acre
SIZE OF HOUSE: 2,400 square feet

• STRUCTURE
Foundation: Concrete, T-footing.
Framing: Standard 2 x 4" wood framing in fir. Structural steel in gallery.

• EXTERIOR
Exterior Walls: Boards—1x12" all heart rough redwood. Battens—1x2" all heart rough redwood. Adobe.
Exterior Paint: Light gray by Fuller-O'Brien Paints.
Roof: Compostion shingles.
Insulation: Batting by Corning-Owens Fiberglas. In ceilings, 6 inch. In walls, 3 1/2 inch.
Windows: Wood casement, custom-made.
Skylight: Tempered glass, custom-made.
Doors: Wood dutch doors, locally milled.

• INTERIOR
Interior Walls: Structolite plaster on smooth finish Sheetrock by U.S. Gypsum Co.; redwood; adobe.
Ceilings: 1x6" resawn kiln-dried redwood, tongue and groove.
Floors: 2x6" tongue and groove Alaskan white cedar.
Interior Paints: In major rooms, off-white latex, sprayed. In kitchen and bathroom, white latex, sprayed. All paints by Kelly-Moore and Fuller-O'Brien Paints.
Doors: 4-panel wood, locally milled.
Fireplace: Adobe bricks.
Lighting Fixtures: In gallery, custom-designed of silk and wood dowels by Tina Beebe and Charles Moore. All others, recessed, track, and pin lights by Lightolier Inc. Dimmer by Lutron Electronics Co., Inc.

Hardware: White porcelain knobs. Mortise locks by Legge of England.
Music System: NuTone Div., Scovill Mfg. Co.
Kitchen Cabinets: Resawn redwood, tongue and groove, sprayed white.
Kitchen Countertop: Alaskan white cedar, laminated.
Bathroom Countertop: 4x4" tiles.
Plumbing Fixtures: Faucets by Chicago. All other fixtures by Kohler Co.
Hot Water Heater: 60-gallon by Rheem Mfg. Co.
Kitchen Equipment: Ovens and range by General Electric. Dishwasher and food-waste disposer by KitchenAid Div., Hobart Corp. Refrigerator by Amana Refrigeration.
Laundry Equipment: Washer and dryer by Westinghouse Electric Corp.
Heating System: Forced-air heating. Pump by Rheem Mfg. Co.
Greenhouse: Lord & Burnham



Natalie Siegel



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Praline & parties



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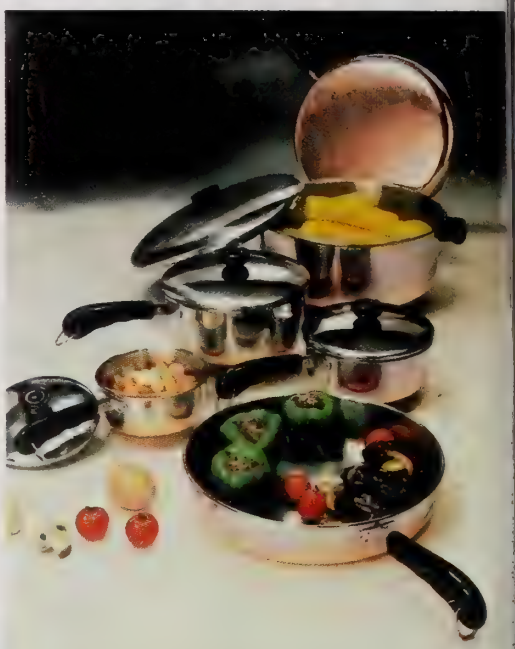
FOOD & MORE

A VERY SPECIAL DIRECTORY OF FINE FOODS AND KITCHENWARE AVAILABLE BY MAIL.
LOOK FOR A WIDE SELECTION OF FOOD & MORE CATALOGUES ON PAGE 208.



The whisper of history calls to you from ANNIE'S TEA ROOM. Enjoy the rich goodness of delectable foods from this turn-of-the-century restaurant known for its true "country elegance." Our Fresh Apple Cake is baked just like Grandma used to make it. Three big, juicy winesap apples are grated and mixed along with one full cup of chopped pecans and a fancy pecan glaze to make each 28-ounce ring cake. With Annie's Bouquet Salad Kit you can make a crisp, imaginative "centerpiece" salad from carrots, radishes, zucchini and other vegetables. Your friends will rave. The Kit comes to you complete with instructions, cutters, skewers and a special spice packet for dressing. ANNIE'S TEA ROOM offers many other goodies in our richly illustrated color brochure, $1—FREE with any order. Order today for yourself, or, we'll send your gift directly to your friend. Orders are delivered postpaid in classic, distinctive gift packaging. Personalized gift acknowledgements sent first class. Fresh apple Cake, $13.95 ppd.; ANNIE'S Bouquet Salad Kit, $6.95 ppd. ANNIE'S TEA ROOM, Dept. HG1, 107 N. Tyler, Big Sandy, TX 75755. Catalogue No. 1.





Only $19.88 from the OLD VILLAGE SHOP, this Ten Piece Copper Clad Stainless Steel Cookware sells elsewhere for up to $102.25. Set includes 5½ qt. Dutch Oven; ⅝ qt., 1 qt. and 2 qt. sauce pans; 8" and 10¼" skillets; 4 interchangeable lids. Try it 14 days fully guaranteed. Product #Z618371. OLD VILLAGE SHOP, Dept. VZ-2112, 340 Poplar Street, Hanover, PA 17331. Catalogue No. 2.

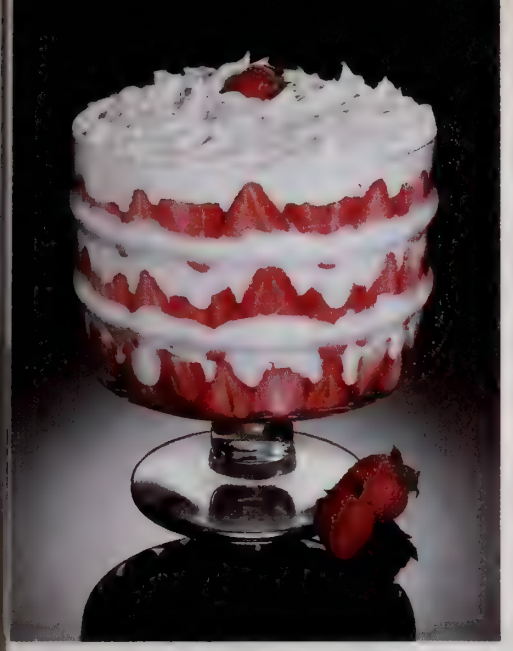


CANADA DRY presents "The Entertainers" by Letitia Baldridge. Great entertainers—including Halston, Bobby Short, Ed McMahon, and Rocky Bleier—share their secrets in this stylish little book. It's chock-full of information, recipes, menu planning, philosophical tidbits and chuckles. Recipes run the gamut from cooking on a tight budget to ideas for a millionaire's feast. Fabulous color photos include table settings designed by the author—including lunch on an ultra-suede tablecloth. For your copy of the book, send $2.95 plus $.40 postage to CANADA DRY BOOK OFFER, P.O. Box 9542, St. Paul, MN 55195. Catalogue No. 3.

PFAELZER BROTHERS' Heart Of Strip (Jet) Steaks. These are the steaks that airlines made famous. Carefully selected and hand-trimmed, they are cut from the tender, flavorful center of the juicy loin section. A package of "Jet" steaks makes a distinctive, gourmet-quality gift.
30180 6 (8 oz. each), 1¼" thick, $51.75
30190 6 (10 oz. each), 1¼" thick, $62.45
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Send delivery address, gift note (if any), and check or money order to: PFAELZER BROTHERS', 4501 W. District Blvd., Chicago, IL 60632. (800-621-0226) Catalogue No. 4.



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Trifle Bowl. If you've been hunting for the perfect English trifle bowl, you'll be delighted with this accommodating shape. A variety of uses includes salads, fruits, even flowers. Hand-crafted in optic crystal, each bowl comes with our own trifle recipe. Holds a generous 3¾ quarts—$18.50 plus $3.00 delivery and handling. In California, add 6% tax. GEARY'S, 437 No. Beverly Dr., Beverly Hills, CA 90210. Catalogue No. 5.



The WILLIAMS-SONOMA Bay Leaf Wreath has become a Christmas tradition. Made of fresh, young California bay leaves, it both looks and smells marvelous and can be subsequently used in cooking throughout the year. Diameter is approx. 15 in.; recipe pamphlet included. Wreaths will be shipped to arrive December 9th to 15th. $22.50 post-paid. Order #577-0089 from WILLIAMS-SONOMA, Dept. 535, P.O. Box 3792, San Francisco, CA 94119. Catalogue No. 6.

Commemorative Crock. Festively decorated, old-fashioned earthenware crock holds twelve tantalizing ounces of deliciously smooth and tangy Sharp Cheddar Kave Kure Cheese Spread for spreading on crackers, bagels, sandwiches, celery, etc. Commemorative Crock—Gift #310, $7.95 delivered—is only one of over 250 exciting gift food ideas you'll find in the FREE 1981 holiday catalogue of "Gifts in Good Taste" from FIGI'S, Dept. 4032, Dairy Lane, Marshfield, WI 54449. Catalogue No. 7.



GOLD SEAL™ Smoked Salmon. From our handsome designer gift packaging to our old-fashioned smoking methods—guaranteed to capture the flavor of the Pacific Northwest! Succulent fillets of salmon are slow smoked and fully cooked—distinctively different from Lox or Nova styles. Our exclusive process blends early traditions with modern methods. Simply delicious and sure to please! No preservatives and no refrigeration required. Generous 1¼ lb. fillet, $29.95 ppd. Add $4.95 and receive a 5 oz. pouch of tantalizing Northwest Smoked Oysters. Write for a FREE COLOR BROCHURE or order direct: SPECIALTY SEAFOODS, Dept. HG, 1719 13th St., Anacortes, WA 98221. Catalogue No. 8.



For 34 years Mary has baked and shipped the delightful and famous MARY OF PUDDIN HILL Texas Pecan Fruit Cake. This truly different and delicious cake is mixed by hand with an abundance of fresh native pecans, cherries, dates and pineapple. Also featured, handmade chocolate brandy truffles and a crunchy cotton-seed candy. Send for a free 1981 gift catalogue. Write: MARY OF PUDDIN HILL, Box 241-71, Greenville, TX 75401. You may order these famous cakes directly from this ad. 1¾ lb., $11.95; 2¾ lb., $16.45. Mary pays the postage. Catalogue No. 9.



MORE FOOD & MORE



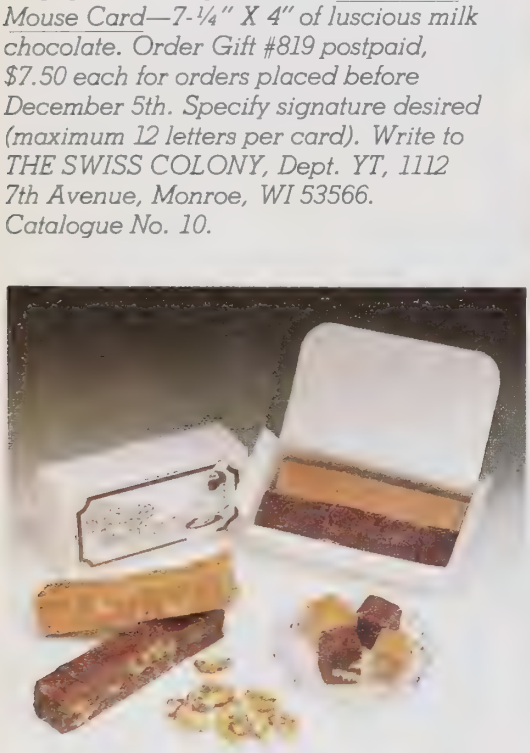
The ideal Christmas gift. This year send this unusual chocolate greeting card to the people on your Christmas list. SWISS COLONY'S very finest V.I.P. chocolate is cast into a unique card, hand-decorated and personalized with a chocolate signature of your choice, and we'll mail it postpaid directly to your friends—who will surely remember your very special thoughtfulness. Merry Chris Mouse Card—7-¼" X 4" of luscious milk chocolate. Order Gift #819 postpaid, $7.50 each for orders placed before December 5th. Specify signature desired (maximum 12 letters per card). Write to THE SWISS COLONY, Dept. YT, 1112 7th Avenue, Monroe, WI 53566. Catalogue No. 10.



Deluxe Quality Scotch-Style Smoked Salmon—ideal as a gift or for your personal enjoyment. Our salmon are caught in the cold unpolluted Atlantic, near the coast of Newfoundland. They are slowly and delicately smoked, using the "natural" method of smoking. No chemicals, colors, or artificial additives are ever used. Our product is served in many world renown restaurants and hotels. Salmon are vacuum-sealed. $10.95 per lb. Minimum order, 2 lbs. Postage and handling included. No sales tax or customs duty. Send check or money order. Discounts available on larger orders. Catalogue available for $1. EAST COAST SEAFOOD SHIPPERS, P.O. Box 251, Shoal. Harbour, Newfoundland, Canada AOC 2LO. Catalogue No. 11.



Truly creative servers make entertaining more fun. Super for salads, hors d' oeuvres, seafood. Finest quality clear acrylic, dishwasher safe. Server Shell, 10 X 5", $11.50. Long Fish, 24 X 10", $39.50. Salad Center, 7-compartment, 17½" diameter, $32.00. All postpaid. Color catalog free with order or send $1. THE CHEF'S CATALOG, Dept. G81, 725 County Lin Rd., Deerfield, IL 60015. Catalogue No. 12.



Enjoy the delicious taste of Vermont-made fudge without leaving home. THE FUDGE FACTORY in Manchester Center is the source for creamy treasures made from the freshest cream, butter, pure chocolate, choice nuts and real maple syrup. The two-pound sampler, filled with rich chocolate walnut, old-fashioned penuche, real maple walnut and freshly-ground peanut butter fudge makes the perfect gift. $9.95 postpaid. Send check or money order to: THE FUDGE FACTORY, INC., P.O. Box 1142, Manchester Center, [illegible]. Catalogue No. 13.



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[illegible] kitchen or bar. A blue [illegible] juicer, [illegible] ed by [illegible] Tradition [illegible] $17.50 [illegible] juicer—$[illegible] pretty and [illegible] Catalogue [illegible] UNICORN CATALOG [illegible] 4405, Colesville, MD [illegible] Charge orders for AMEX, MC, VISA call toll free [illegible] 638-2519. Catalogue No. [illegible]

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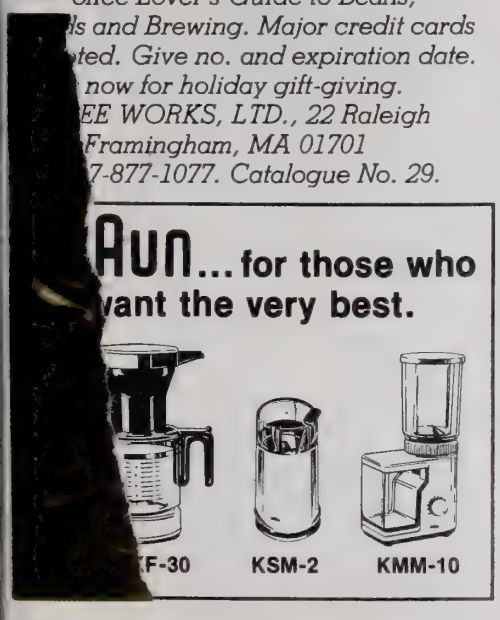
Pure Vermont Maple Syrup direct from producer. Vermont maple syrup has set the standard for quality and flavor from the days of first settlement. A fine gift of a hard-to-find delicacy, or an opportunity to treat yourself to something special. Pure Grade-A Vermont Syrup—½ gallon postpaid, east of Mississippi River, $17.75; west, $18.75. One Quart postpaid, east of Mississippi River, $11.25; west, $11.75. Visa and Master Card accepted. GREEN MOUNTAIN SUGARHOUSE, Dept. FM 81, Ludlow, VT 05149. Catalogue No. 26.



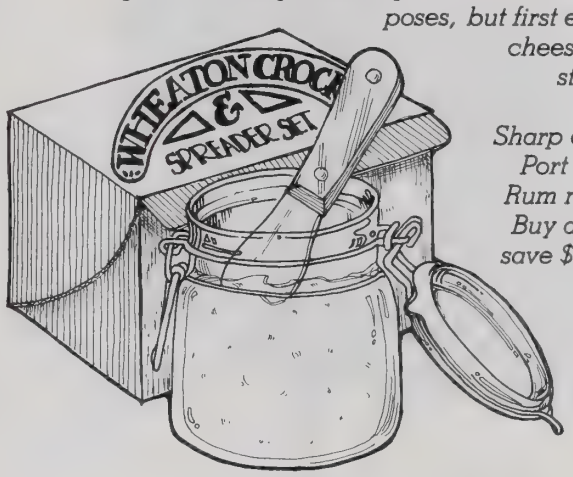


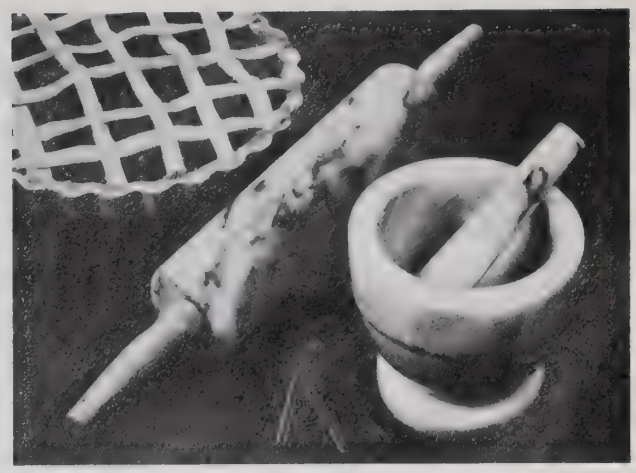
Enjoy the natural goodness of home grown California almonds. Packed in an elegant gold foil-lined burlap box and filled with only the highest quality whole natural almonds. For your own enjoyment or as the perfect gift to that special someone. 3 lb. box—$15.00, 5 lb. box-$22.50. Prices include delivery charges and any applicable tax within our 50 states. TREEHOUSE FARMS, INC., P.O. Box 168 A, Earlimart, CA 93219. Catalogue No. 27.

FREE with the purchase of each appliance—$10.00 worth of selected gourmet coffee beans. Braun—for those who want the very best. The KF-35 Coffeemaker features a unique shower head which gently soaks the coffee grounds extracting the full rich flavor out of every coffee bean. A hot plate with built-in thermostat keeps coffee hot. 2 to 12 cup capacity. White. $65.00 plus $2 shipping. The KF-30 Coffeemaker is the same but with a smaller capacity of 2 to 8 cups. White. $55.00 plus $2 shipping. KMM-10 Coffee Mill features an adjustable grind, from coarse to fine and a portion control from 1 to 12 cups. White. #1770 $00 plus $2 shipping. KSM-2 Mini Coffee Grinder has specially designed cutting blades to produce an even, consistent grind. White. $27.00 plus $2 shipping. Included free with each order is Mr. Coffee Lover's Guide to Beans, Blends and Brewing. Major credit cards accepted. Give no. and expiration date. Order now for holiday gift-giving. BRAUN WORKS, LTD., 22 Raleigh Road, Framingham, MA 01701 800-877-1077. Catalogue No. 29.



Send a gift of cheese or treat yourself. Luscious spreadable cheddars make a unique gift when filled to the brim in Wheaton glass preserving crock. This preserving crock can be used and reused for a variety of purposes, but first enjoy the .75 lbs. of mouth-watering cheese. Comes with all-purpose stainless steel/rosewood cheese spreader. Fill crock with your choice of: Sharp cheddar spread plain—$9.99 each. Port wine cheddar spread—$9.99 each. Rum raisin cheddar spread—$9.99 each. Buy all three or any three for $26.99 and save $3. Add shipping: 1 pc. $1.75; 2 pc. $2.25; 3 pc. $2.75. (New Jersey deliveries add 5% sales tax.) Send check or money order to: CHEESE JUNCTION, 1 West Ridgewood Avenue, Ridgewood, NJ 07450. Or call toll free 800-631-0353. Major credit cards accepted. Write for FREE 1981 cheese, coffee and gift catalogue. Catalogue No. 28.

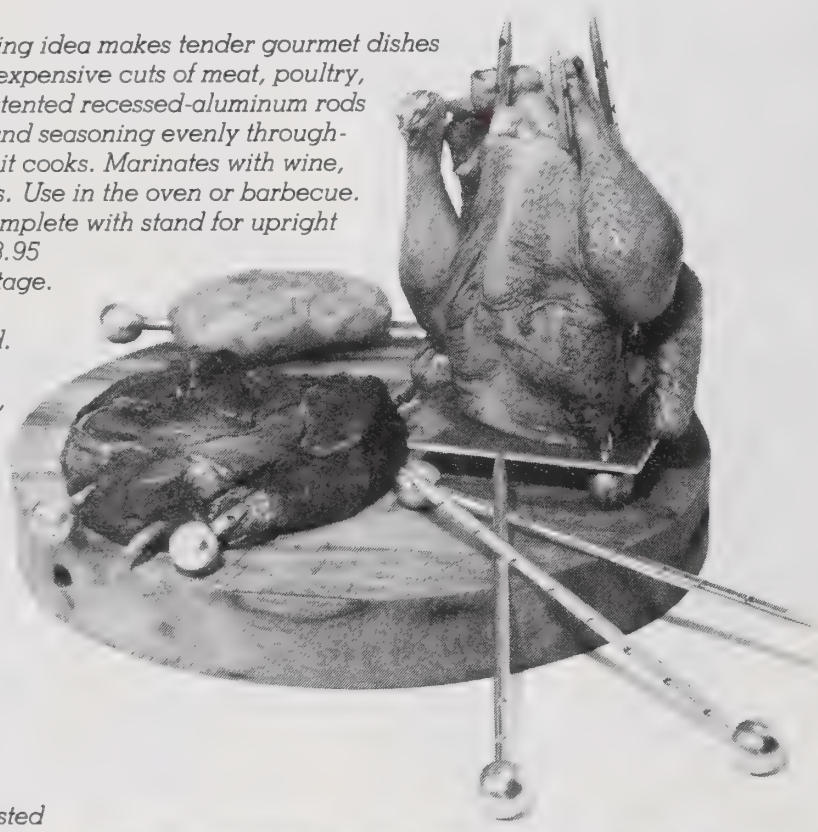




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Almonds-in-a-basket. A great gift! Mouth-watering premium grade California almonds in hand-crafted woven coasters and matching basket. One 4-ounce tin each: Roasted Salted, Blanched Roasted Salted, Hickory Smoke, Cheese, Barbecue and Ranchero. Your family and your friends will love these taste sensations . . . quality you won't find in stores. Only $16.95 postpaid in U.S.A. HOUSE OF ALMONDS, Dept. XF-6, 5300 District Blvd., Bakersfield, CA 93309. Catalogue No. 31.



New cooking idea makes tender gourmet dishes out of inexpensive cuts of meat, poultry, vegetables. Patented recessed-aluminum rods transmit heat and seasoning evenly throughout food while it cooks. Marinates with wine, solids or pastes. Use in the oven or barbecue. Three rods, complete with stand for upright roasting are $8.95 plus $2.00 postage. Visa/Master Card accepted. REDHEAD ENTERPRISES, 3831 East Mcgilvra St., Seattle, WA 98112.



Fresh roasted and ground gourmet coffee by the cup. Send $12.00 for one pound of a favorite dessert coffee—Swiss Chocolate Almond—plus a filter cone and 40 filters. Test this cone on a mug. Insert the filter, add coffee and fill with boiling water. Your coffee in an instant. Also receive a brochure and price list of our many exotic teas and teas for direct mailing—good for holiday and all-occasion gifts packaged in reusable gourmet tins and boxes. THE KAFFEEKLATSCH, P.O. Box 326, Cedarburg, WI 53012. Catalogue No. 32.

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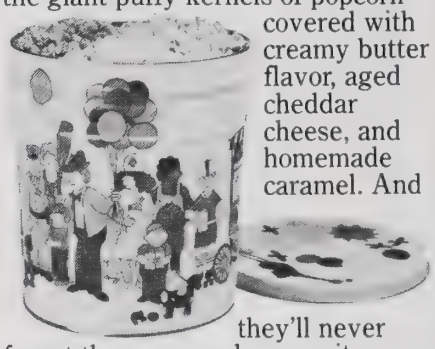
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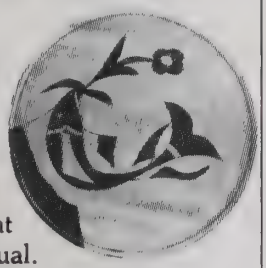
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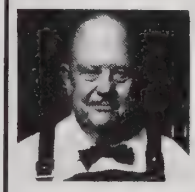
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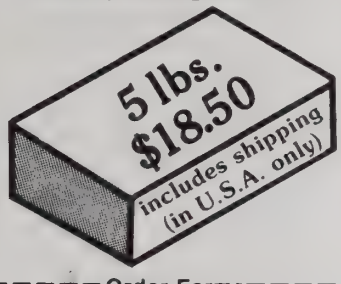
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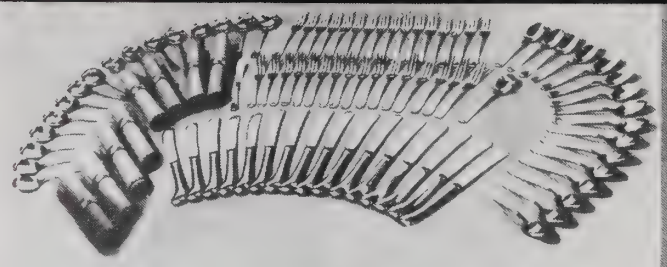
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Take advantage of this amazing low price while our supplies last. Order now and we'll send you the complete service for 8 including 8 Pistol Grip Hollow Handle Knives; 8 Dinner Forks; 8 Salad Forks; 8 Soup Spoons; 16 Teaspoons plus a matching Butter Knife and Sugar Spoon — 50 pieces in all! The entire set is yours for just $29.95 on money back guarantee. If you are not absolutely delighted return within 30 days for full refund (except shipping costs). But don't delay. Take advantage of our truly low price while current supplies last. Mail coupon today!

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[illegible] asparagus, blanched and cut in half lengthwise
Julienned zest of 1 lemon

Bring the court bouillon to a boil in a large kettle. Boil 5 minutes and add the lobsters. Return to a boil and cook lobsters 5 minutes. (Or, fill the bottom part of a large steamer with court bouillon and bring to a boil. Steam lobsters about 25 minutes.)

Begin the sauce while the lobsters cook. Heat 2 tablespoons of the butter in a small saucepan and add the shallots. Cook over medium-low heat until shallots are soft and golden. Add the wine and boil rapidly until reduced by half. Add the cream and continue to cook until reduced to a coating consistency. Remove from heat.

Wash the basil and pat dry. Put it into a food processor or blender with oil and purée. Stir 2–3 tablespoons (or to taste) of the basil purée into the sauce and set aside until ready to serve.

Remove lobsters and drain. Let cool slightly, then remove the tail, claws, and head from the lobster and reserve the legs and edible portions of the chest for another use. Carefully remove the meat from the tail and slice it into 1-inch medallions.

Arrange tail medallions on each plate in a curvilinear fashion. Add a truffle slice (or a spoonful of mushrooms) between each medallion. Place the claws, tail, and head on the plate to re-form the lobster's original shape. Place 4 asparagus halves on each plate and sprinkle lemon zest on the claws.

Return the sauce to a simmer over medium heat. Remove from heat, and swirl in the remaining butter, a tablespoon at a time, while beating constantly. Season to taste. Pour a pool of sauce next to the lobster on each plate and serve warm. Serves 6.

Note: The lobster is also excellent served with a vinaigrette sauce.

■ TROUT STUFFED WITH SALMON MOUSSE

1 pound skinned salmon fillets
2 egg whites
3 cups heavy cream
White pepper
6 whole small trout, cleaned and filleted through the belly
2 tablespoons chopped chives or parsley
2 cups (or more) dry white or rosé wine
6 tablespoons finely chopped shallots
1½ cups fish stock
2 peeled, seeded, finely chopped tomatoes
6 small [illegible] cooked veal marrow
[illegible] (green part only) cut into [illegible]
2–3 [illegible] seeded, cut into [illegible], blanched
Fresh tarragon [illegible]

Purée the salmon [illegible] in a food processor or blender. Add the egg whites. With the machine running, [illegible] cream. Pour mixture into a bowl and thoroughly incorporate [illegible] cream slowly with a wooden spoon. Season to taste with salt and white pepper. Mix in chives. Cover and refrigerate until ready to use (can be made several hours in advance). Makes about 2½ cups.

Stuff some of the mousse [illegible] each trout. Sprinkle mousse with chives and close up the fish. Place trout belly-side down in a fireproof nonaluminum baking dish. (The mousse will be thick and should not seep out.) Add ½ cup wine or enough to measure ¼ inch deep in the dish. Bake in a preheated 450° oven for 15–25 minutes or until the fish flakes and the mousse is firm to the touch. (Calculate about 15 minutes cooking time per inch of fish measured at the thickest part.)

Remove the fish from the pan and keep it warm. Add the shallots to the pan and pour in the remaining wine. Deglaze the pan over high heat, scraping up the brown bits in the bottom of the pan. Reduce the liquid to ¼ cup. Add the fish stock and reduce it by half. Add the remaining cream and reduce until the sauce coats the back of a spoon. Strain, if desired, and keep warm. Makes about 1¾ cups.

Arrange the warm trout in a curved fashion on each plate. Put a teaspoon of tomato on the back of each fish. Top with a piece of marrow and nap with some of the sauce. Lay 4 pieces of scallion on top of the marrow in order to form a diamond shape. Garnish each plate with some cucumbers and tarragon leaves. Serves 6.

■ LAMB VINAIGRETTE WITH ASPARAGUS

⅔ cup white wine vinegar
Juice of ½ lemon
Salt, freshly ground pepper
1⅓ cups fruity olive oil
6 tablespoons finely chopped fresh chives or parsley
⅔ cup finely chopped Italian parsley
6 tablespoons finely chopped shallots
2 tablespoons finely chopped capers
6 tablespoons chopped cornichons or gherkins
6 cooked artichoke bottoms
1 cup julienned carrot
1 cup julienned celery
1 cup peeled julienned cucumber
1½ pounds thinly sliced raw lamb tenderloin
30 stalks asparagus trimmed, blanched, and cut in half lengthwise
Pimiento strips, cut into diamonds (optional)

Mix vinegar, lemon juice, and salt and pepper together in a bowl. Add the oil slowly while whisking constantly. Stir in chives, parsley, shallots, capers and cornichons. Set aside.

Put the cooked artichoke bottoms in a shallow dish and pour over some of the vinaigrette. Marinate 10 minutes.

Blanch the carrot, celery, and cucumber about 1 minute in separate pots of boiling salted water. Refresh in cold water, drain, toss together in a bowl, and set aside.

Put the lamb slices between 2 sheets of wax paper and pound with a mallet, rolling pin, or the broad side of a cleaver until the meat is paper-thin. Cut slices into neat 3-inch-by-1½-inch rectangles. Set aside.

Remove artichokes from marinade and cut [illegible] into 3 wedges. Place the equivalent of 1 artichoke in the center of each plate. Top each artichoke with some of the julienned [illegible].

Arrange lamb slices in a spoke-like fashion around the artichoke. Place 2 asparagus [illegible] between each slice. Pour some of the [illegible] over half of each slice of lamb, leaving the other half plain. Garnish with pimiento strips if desired. Serves 6. ■

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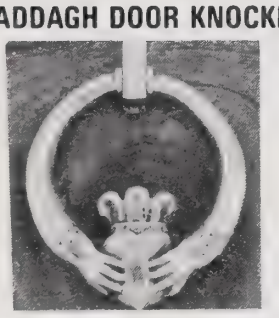
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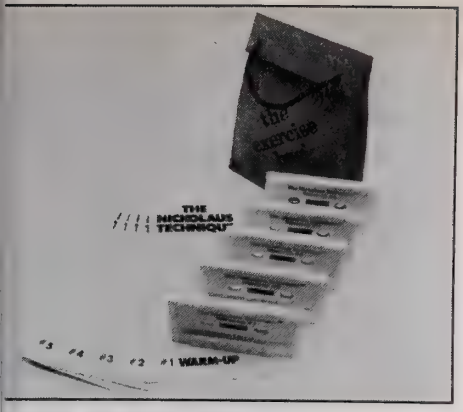
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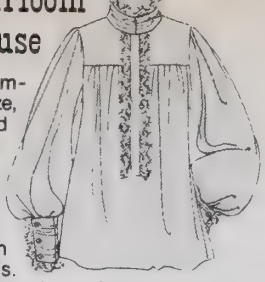
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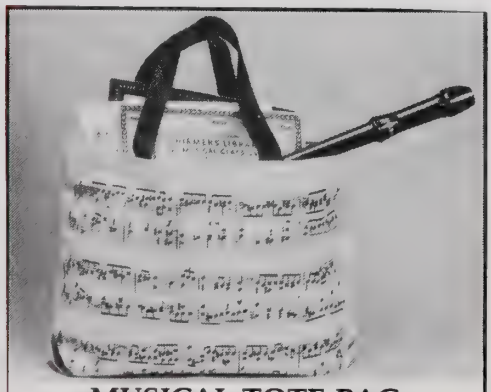
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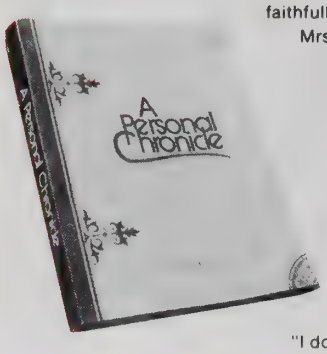


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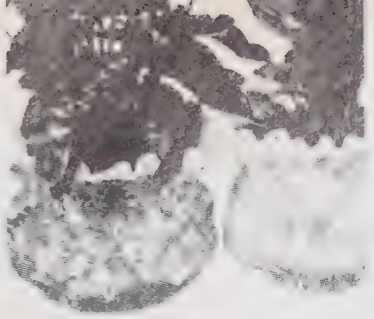
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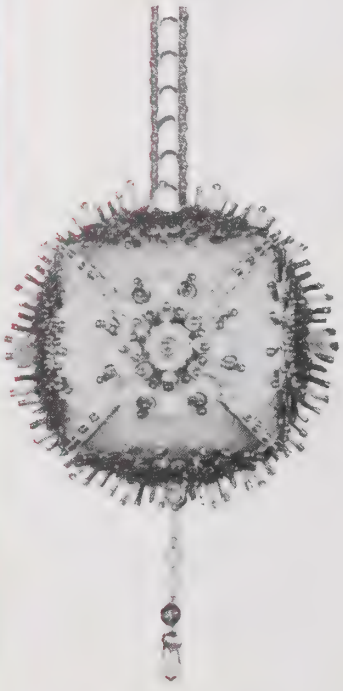
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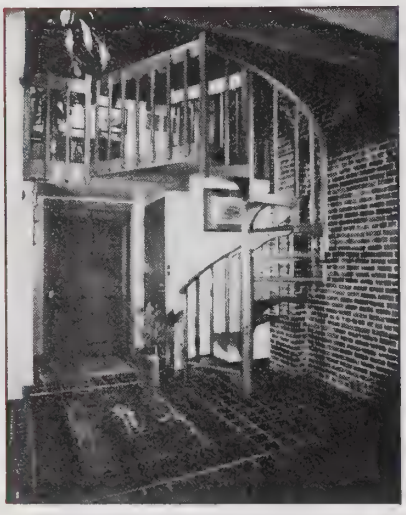
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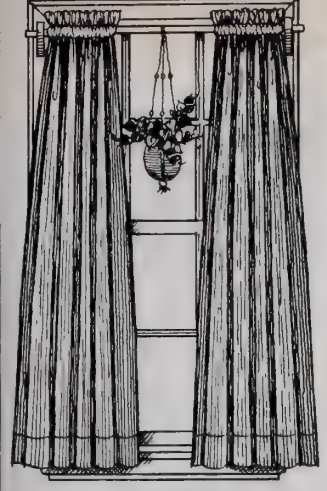
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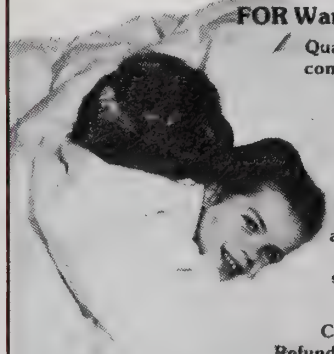
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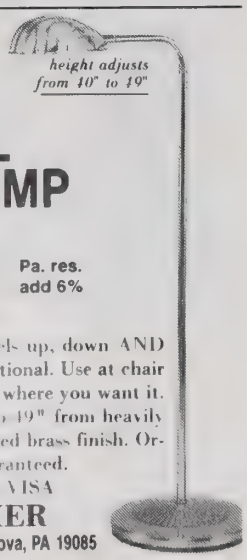
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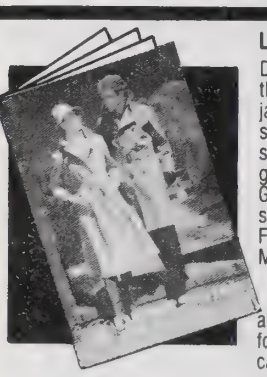
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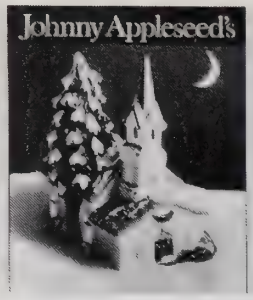


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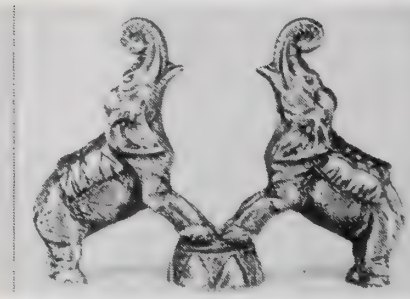
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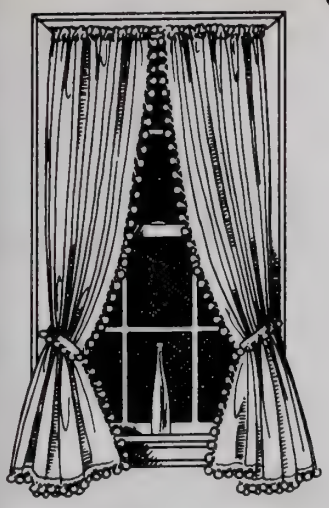
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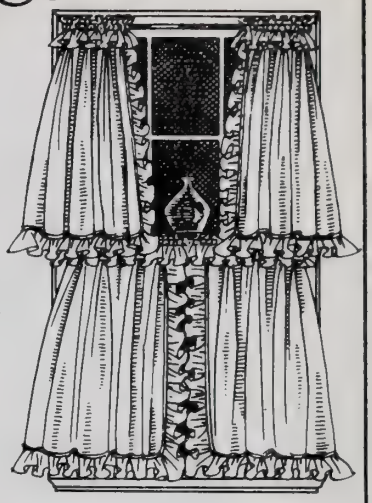
Country Curtains®



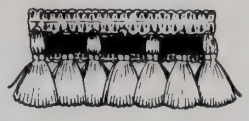
For years Country Curtains have been a charming tradition . . . they have lent their extra warmth and crispness to American homes all over the country. Thrifty homemakers rely on Country Curtains for old-fashioned quality and conscientious service.

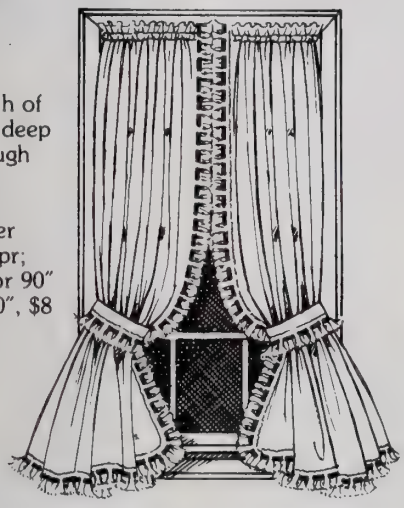
BALL FRINGE . . . sturdy specially-made fringe is carefully stitched on by homesewers in the village. Pure unbleached or white cotton muslin or cotton and polyester permanent press in natural or white. 90″ wide per pair. 20″ or 25″ long, $10 pr; 30″ or 36″ long, $12 pr; 40″ or 45″ long, $14 pr; 54″ or 63″ long, $18 pr; 72″ or 81″ long, $20 pr; 90″ long, $22 pr. Valance $5.75 each.

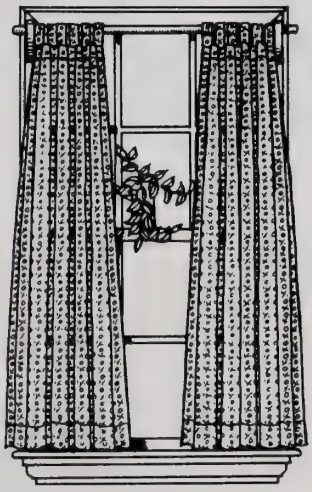
RUFFLED PERMANENT PRESS crisp and carefree . . . looks like muslin but in easy-care cotton and polyester. Natural or white. 78″ wide per pair with 2″ ruffles. 25″ or 30″ long, $12 pr; 36″ or 40″ long, $13 pr; 45″ or 54″ long, $17.50 pr; 63″ or 72″ long, $19.50 pr; 81″ or 90″ long, $21 pr. Valance 10″x70″ $5 each. Please specify color.



RIBBON FRINGE . . . a touch of color . . . Royal blue, rust or deep brown ribbon threaded through 2″ fringe on natural or white cotton/polyester permanent press. Washable. 90″ wide per pair. 45″ or 54″ long, $20.50 pr; 63″ or 72″ long, $24 pr; 81″ or 90″ long, $28 pr. Valance, 10″x80″, $8 each. Please specify color.



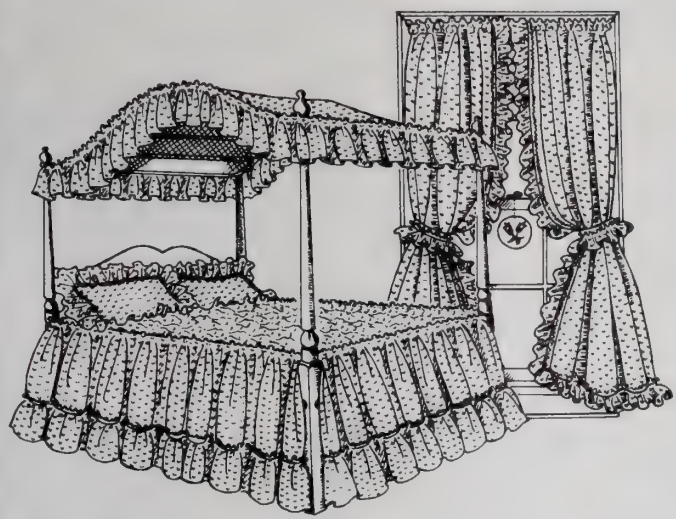




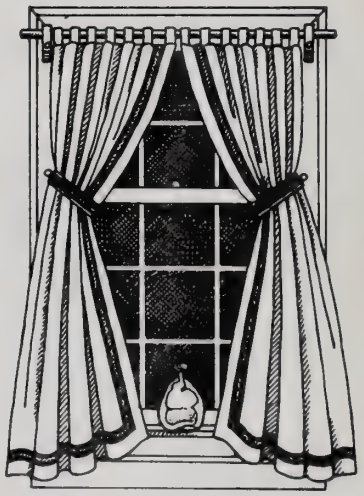
STOCKBRIDGE TAB . . . simple tab styling and a charming but uncomplicated design makes this little print work almost anywhere. You'll love the colors! Earthy brown, gold, green or brick red on off-white cotton and polyester permanent press. 80″ wide per pair. 25″ or 30″ long, $14.50 pr; 36″ or 40″ long, $16.50 pr; 45″ or 54″ long, $18 pr; 63″ or 72″ long, $21 pr; 81″ or 90″ long, $24 pr.



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RIBBON TAB . . . tastefully simple . . . classic tailored tab curtain in natural color cotton/polyester homespun. Trimmed with one inch wide ribbon braid in navy blue, cranberry, green, gold or brown. Washable. Perfect with wooden rods. 84″ wide per pair. Lengths listed include the 2″ tabs. 36″ or 40″ long, $23 pr; 45″ or 54″ long, $28 pr; 63″ or 72″ long, $32 pr; 81″ or 90″ long, $38 pr. Tiebacks, $4.25 per pair. Valance, $11 each. Shower curtain, $36. Please specify braid color.



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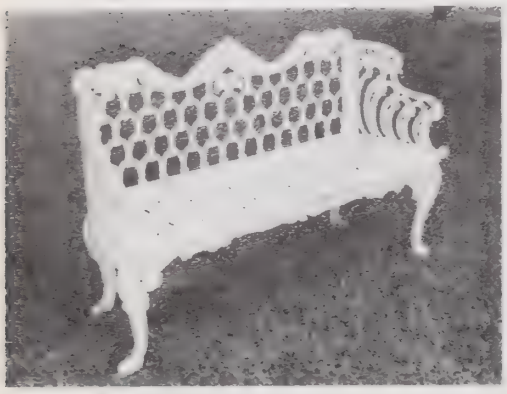
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Moultrie Manufacturing Company



A SHORT DISTANCE from busy super-highway Interstate 75 in Moultrie, Georgia, is a 17-acre compound dedicated to preserving a bit of the best of the Old South. It is a dedication that annually attracts thousands of orders to the Moultrie Manufacturing Company from all around the world—for gates, fountains, garden furniture, house columns and accessories. All are authentic reproductions, in light-weight aluminum, of the classic cast-iron pieces traditionally associated with southern gardens and architecture.

A visit to Moultrie is, in some respects, a glimpse into centuries past. Although the buildings housing the family-owned business are thoroughly contemporary, the beautifully landscaped grounds dotted with cast-aluminum garden settees, chairs and tables are those that might surround an ante-bellum mansion. A tree bench encircling a majestic pine and, in another spot, an octagonal gazebo invite you to come into the shade...symbols of the hospitality for which this region is renowned.



You learn during your visit that much of the care of the fine lawn and adjoining garden is in the personal hands of Moultrie's president, Bill Smith, a man of many abilities—including that of tour guide. It is he who is likely to escort you on the rounds of the company's unpretentious complex of buildings where you'll see a fascinating blend of old crafts and the most modern technology. You'll see the foundry, where aluminum ingots are melted in a new, electronically controlled furnace, and where the melted metal is poured into molds made from antique castings...the shop, where cast parts are hand-welded together into solid pieces of furniture...the studio, where skilled hand craftsmen add the important finishing touches to every cast piece: smoothing, painting, glazing, rubbing. By the time you visit the Moultrie showroom where Old South Reproductions are on display, you have a first-hand knowledge of how much labor and care have gone into creating these fine pieces destined to be heirlooms of the future.

Moultrie is a mail-order business only, with no sales of its products in any [illegible]. However, there is one exception to buying by mail that makes a personal visit to the plant more than the interesting, pleasant experience it is.



There is a 25% discount if you decide to buy and take your purchase with you (a saving of packing and shipping costs that the company passes along to the customer).

Whether by mail or in person, the pieces chosen at Moultrie are lovely links to both the past and future, helping to create settings that are never out of style.





Making an Old South Reproduction is a fascinating blend of modern technology and old-time craftsmanship. The molten aluminum emits a soft, red-orange glow within the crucible—its temperature electronically controlled by the energy-efficient furnace—as it awaits ladling by hand into the black sand mold. A fresh mold is made for each casting, then is destroyed to reveal the gleaming new creation within it.

Assembly, welding, and finishing are almost entirely hand operations. Finally, the famed Old South patina is applied—two coats of costly lacquers, then a hand-rubbed glaze done just so.



The Old South products shown on this page are (top left) the historic Baronet Settee, reproduced from an original dated 1846 and cast from the same patterns as the benches in the Rose Garden at the White House; (center left) the Lion's Head Fountain, compact and versatile for indoors or in courtyard or patio; and the Old Charleston Bench, with cast aluminum arms and supports, and laterals of real cypress for years of service.

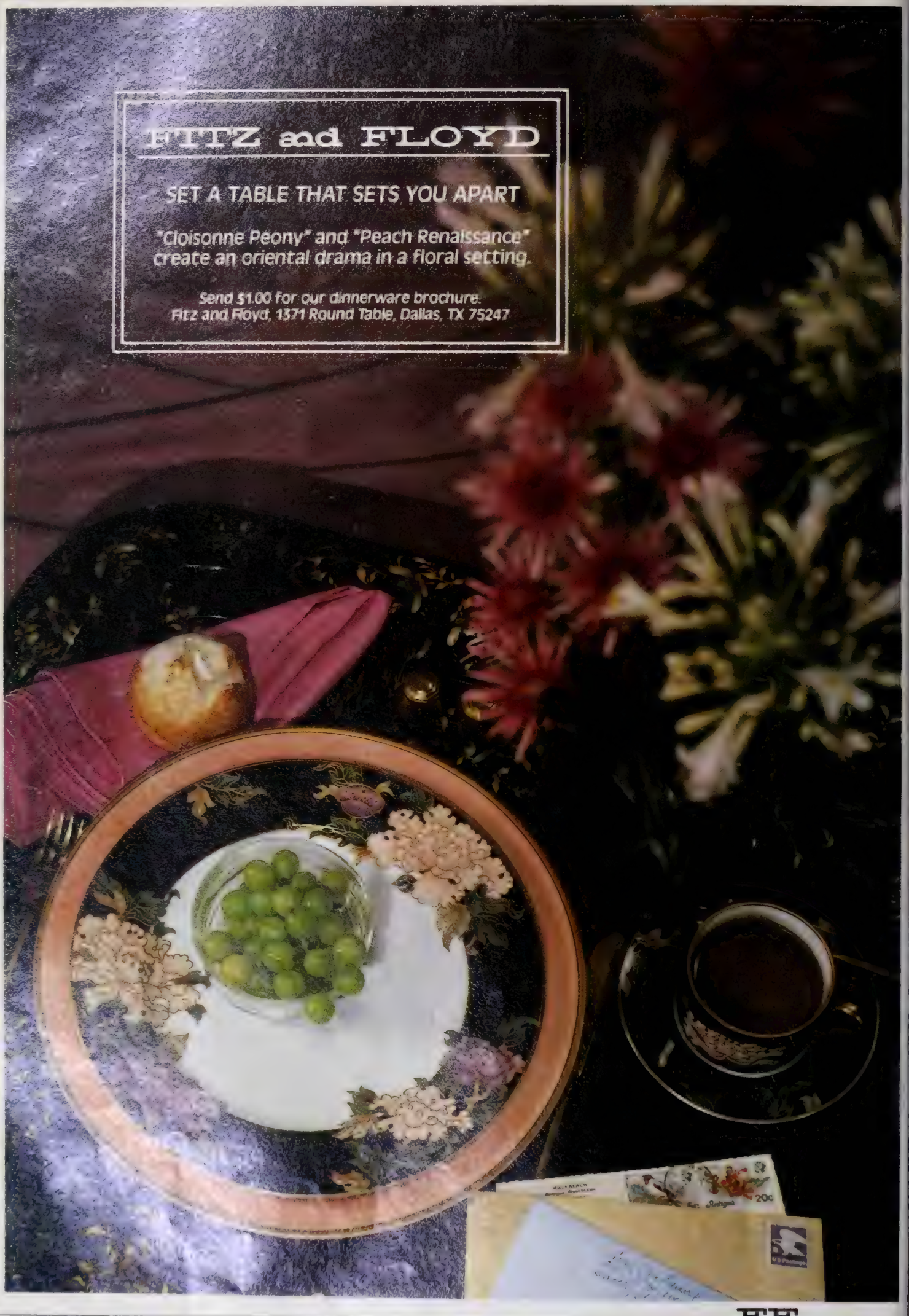


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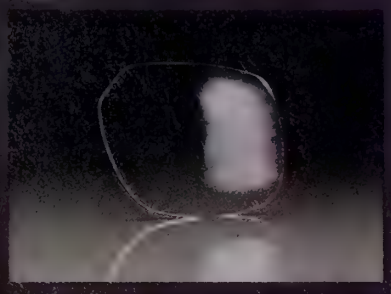
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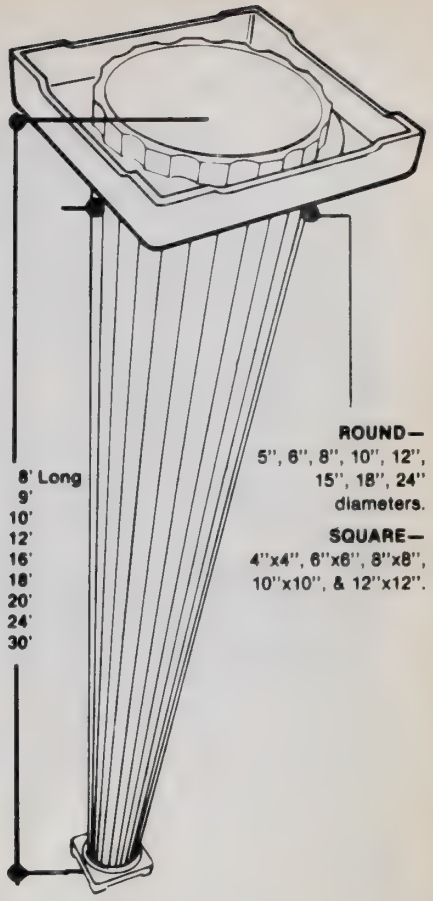
For further information, contact Jim Hagan at (213) 450-6651.

MNI

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Photographs by Donald P. Pelt



The intricate detail of the classic Rose and Lyre pattern is flawlessly reproduced in the regally proportioned seating group above. Also available is a dining group in this style, equally authentic in every line.

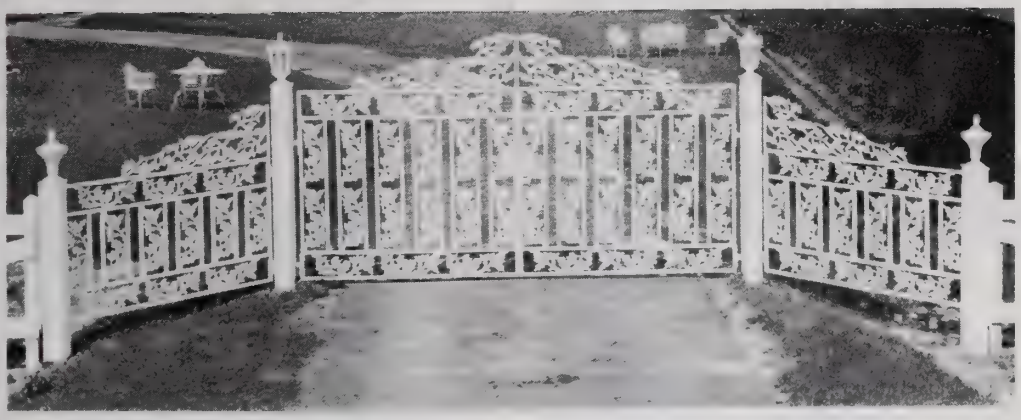


Moultrie's popular Old South Mailbox wears a pretty petticoat of grape and leaf design. It's one of several mailboxes offered (with matching custom nameplates). You'll see these tasteful accents along country lanes and suburban boulevards across the country.

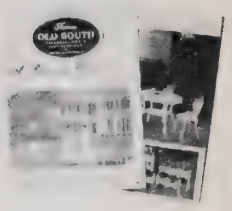
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For complete information on Old South columns or other Moultrie products, Bill Smith invites you to call him toll-free at 800-841-8674 and talk it over.



The elegant entryway shown at left is one of many Moultrie products that enhance both the beauty and security of property. Their wide selection of gates and fences protect children and pets, keep intruders out, and add immeasurable appeal and value. Fences and gates can also be custom made to meet special needs.



Moultrie Manufacturing Company's full-color catalog of their unique products illustrates the full line of fine Old South Reproductions, including furniture and accessories for use indoors and out, fountains large and small, garden plaques and markers, mailboxes, and much more. For a copy, send one dollar to Moultrie Manufacturing Company, Moultrie, Georgia 31768.

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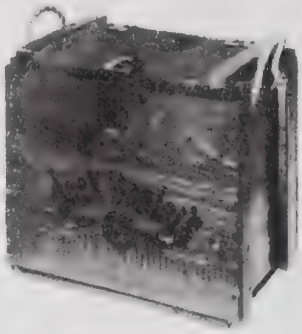


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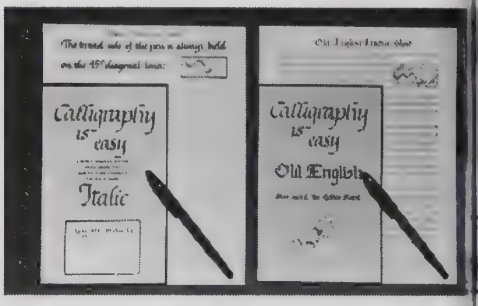
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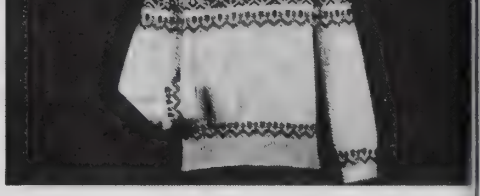
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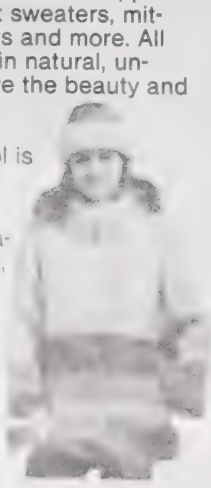
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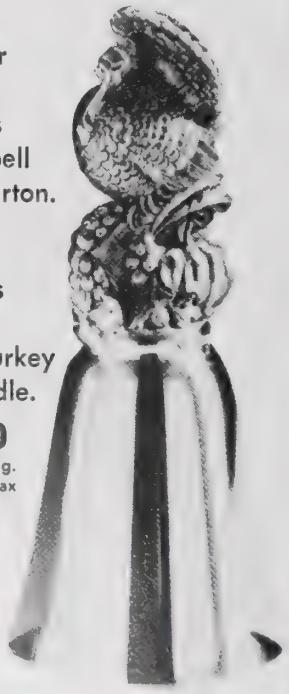
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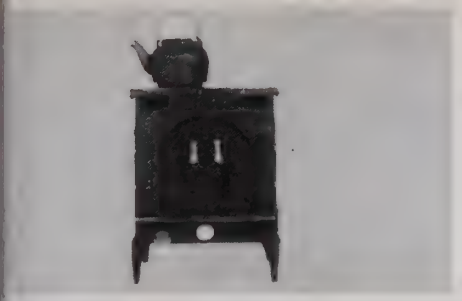
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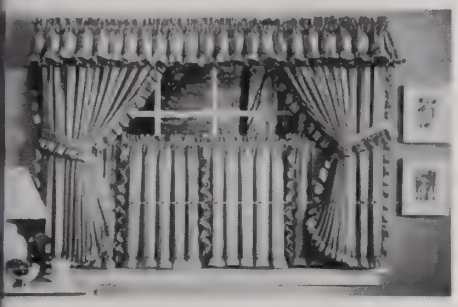
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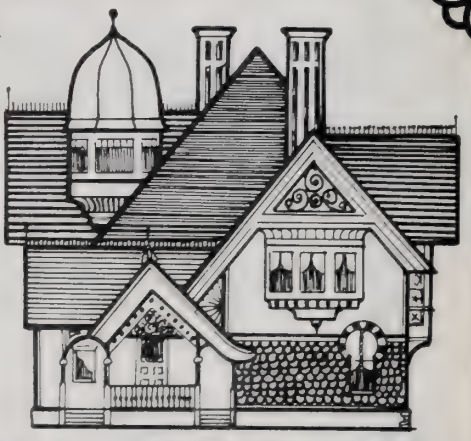
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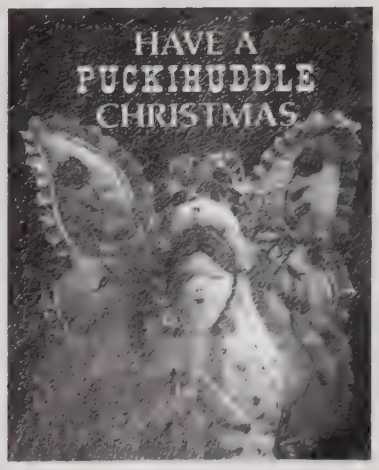
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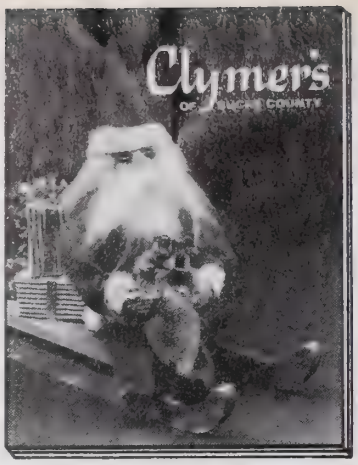
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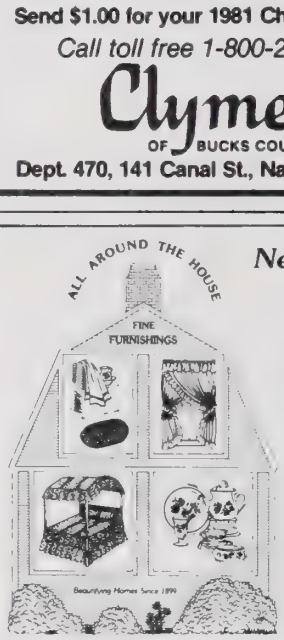
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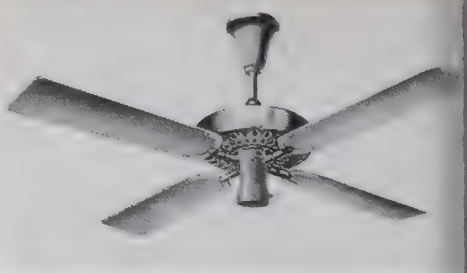
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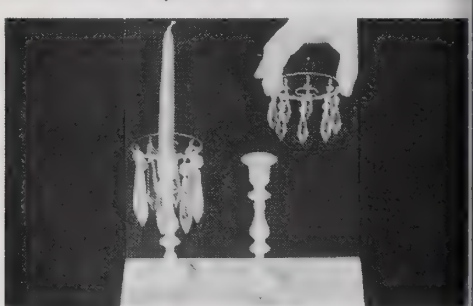
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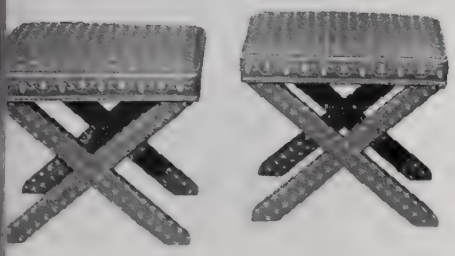
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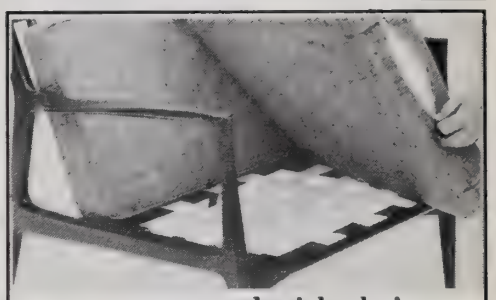


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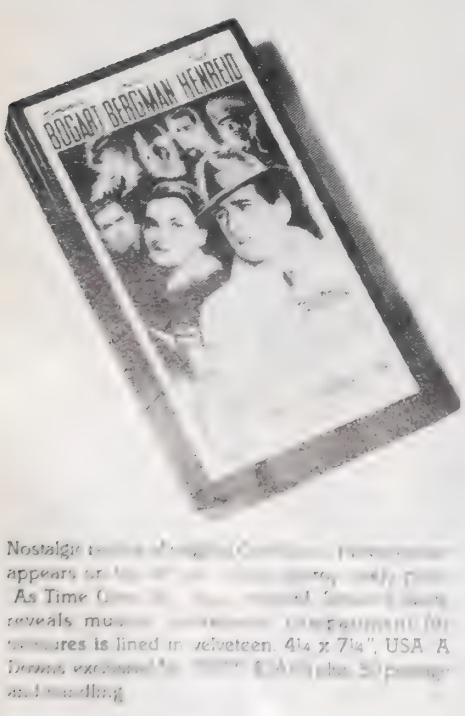
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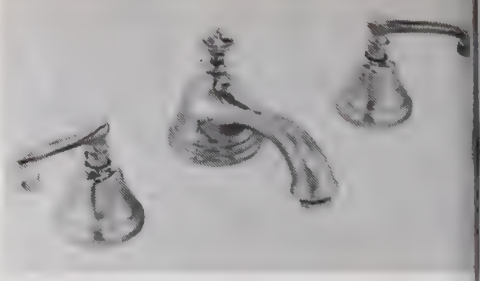


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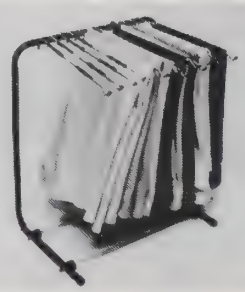
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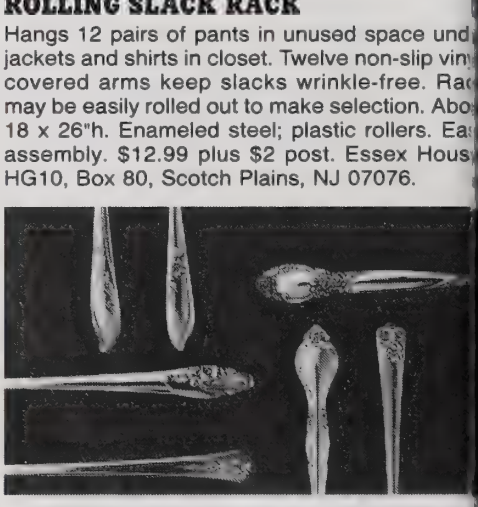
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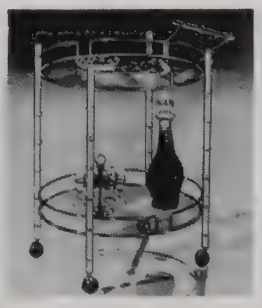
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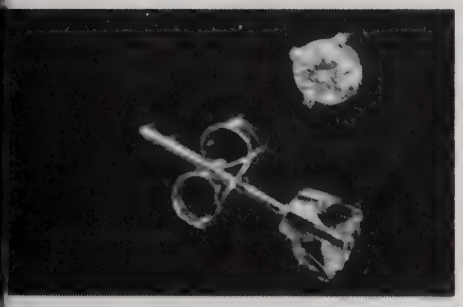
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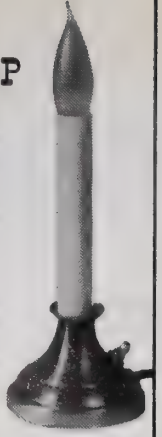


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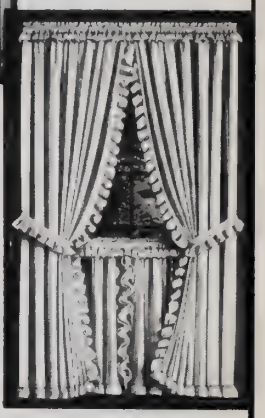
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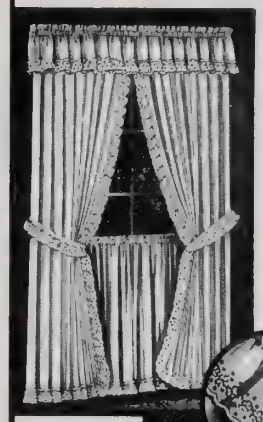
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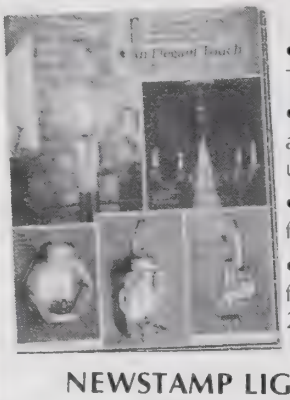
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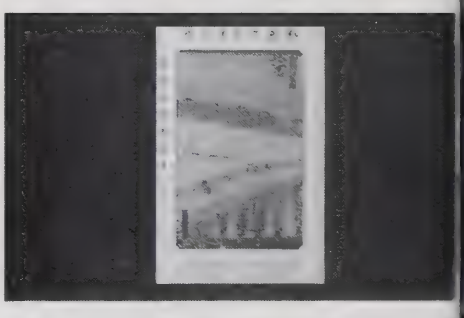
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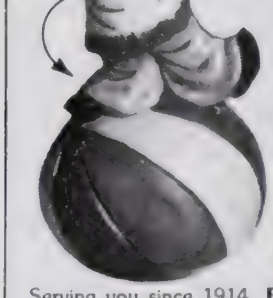
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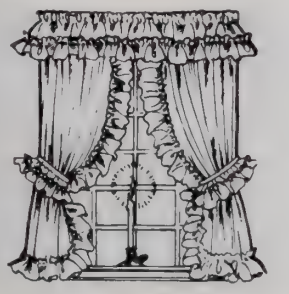
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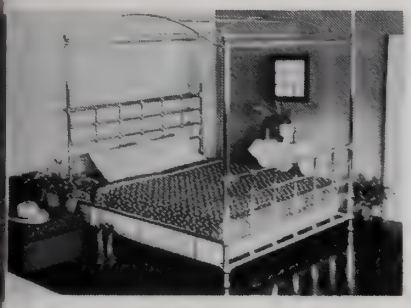
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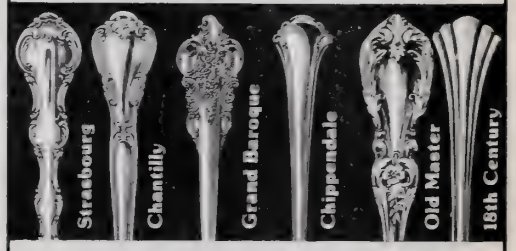
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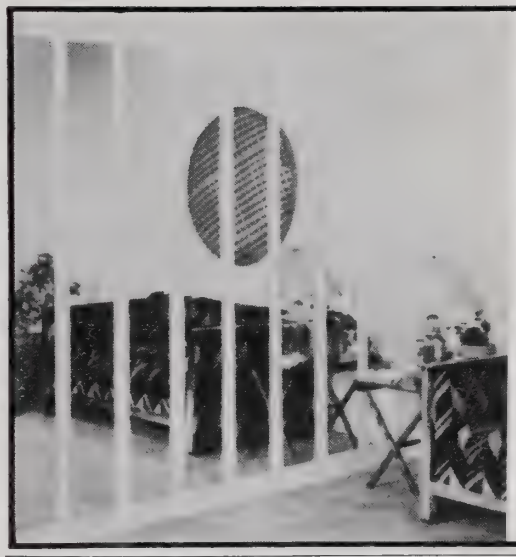
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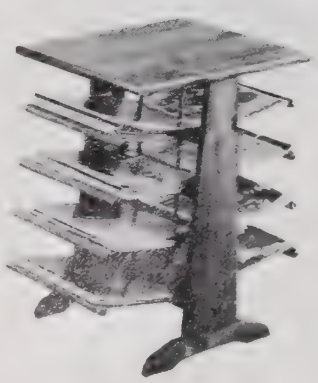


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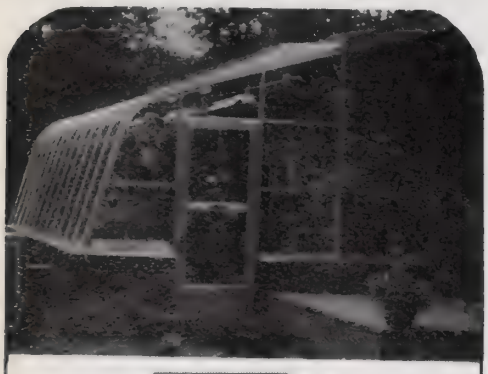
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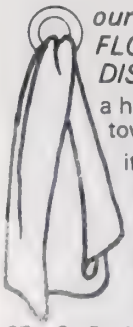
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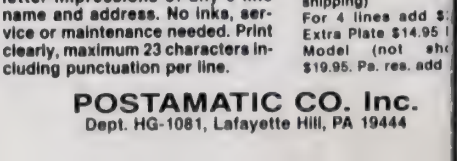
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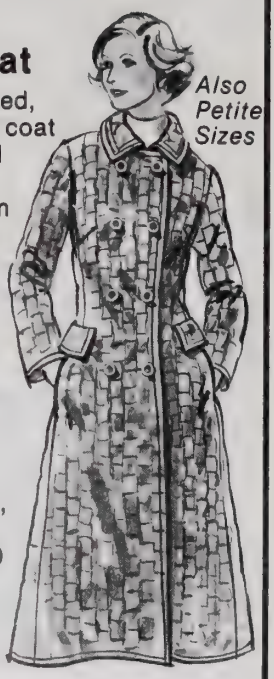
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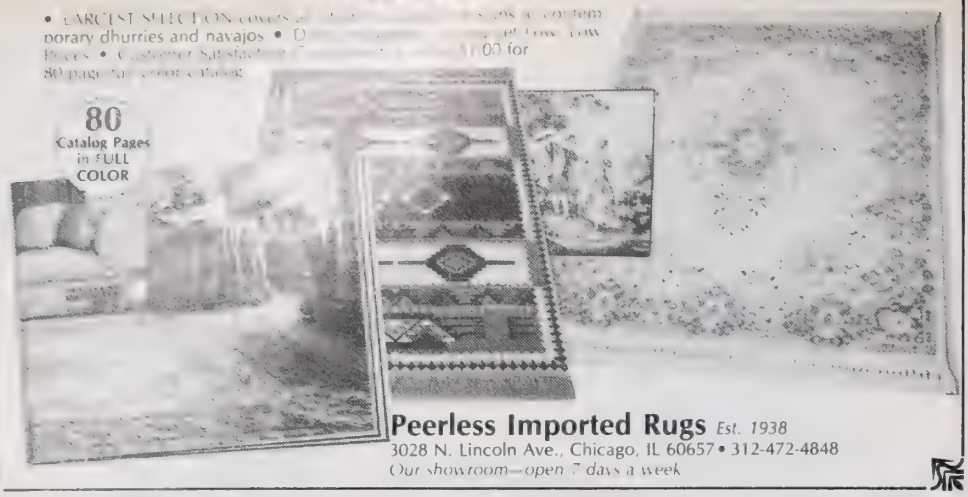
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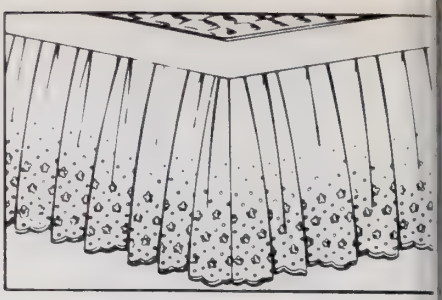
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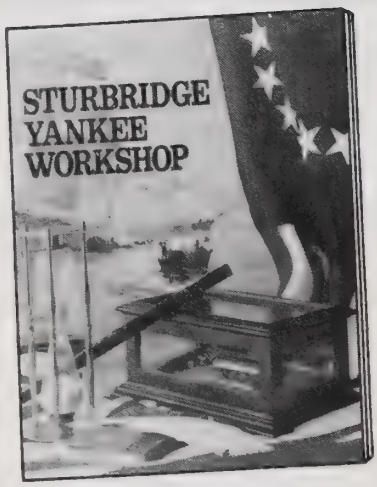
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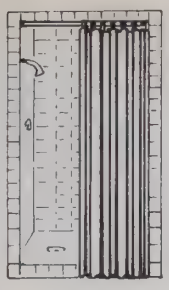
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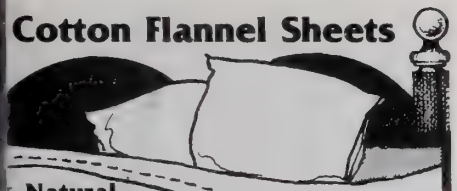
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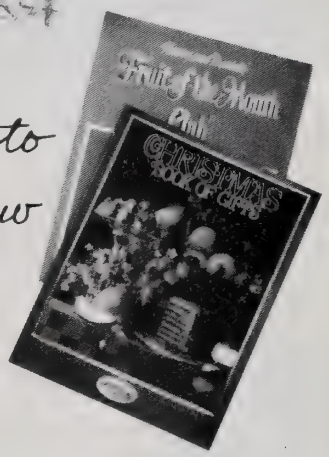
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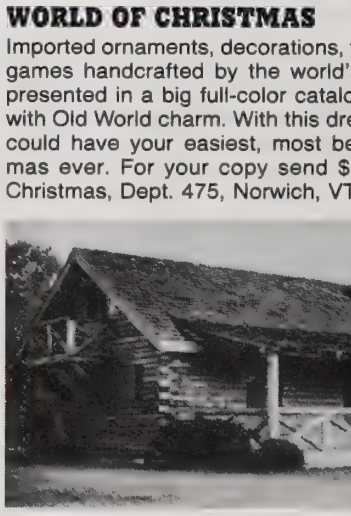
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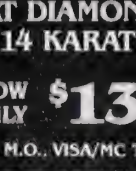
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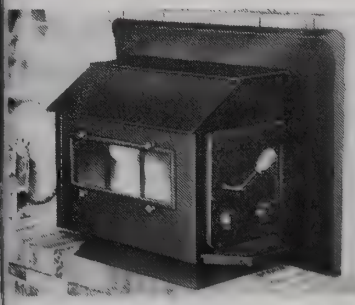
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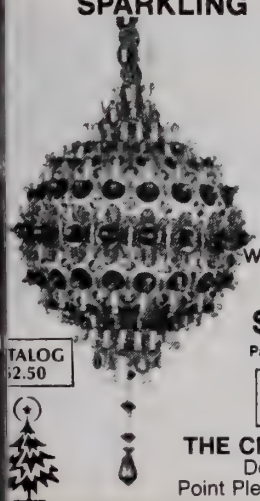
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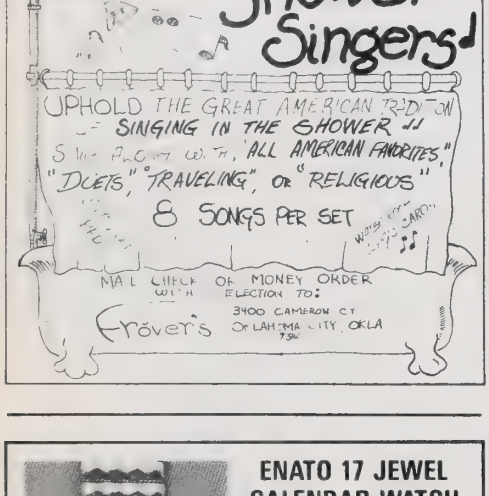


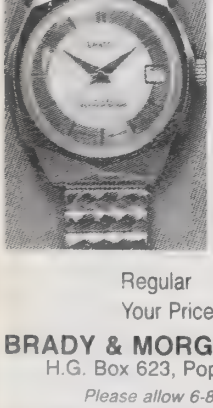
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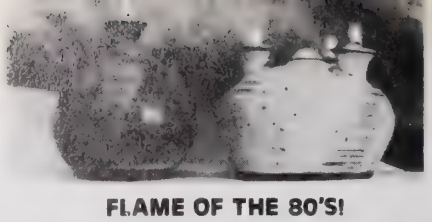
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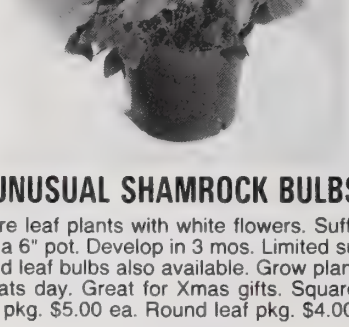
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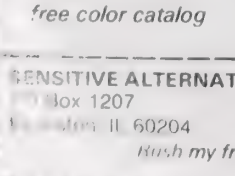
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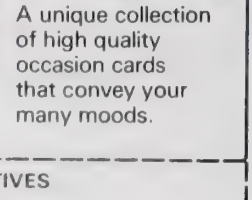
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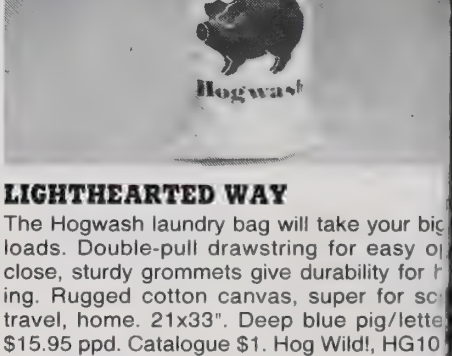
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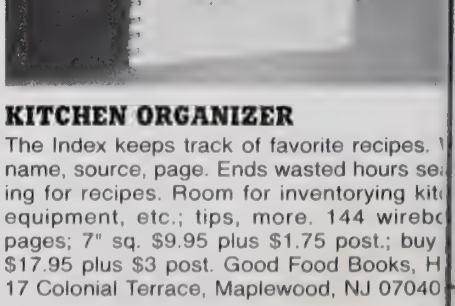
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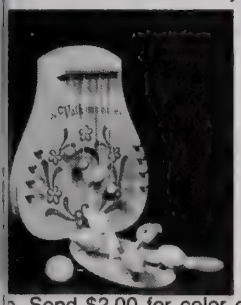


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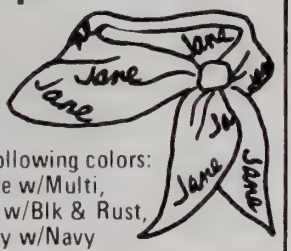


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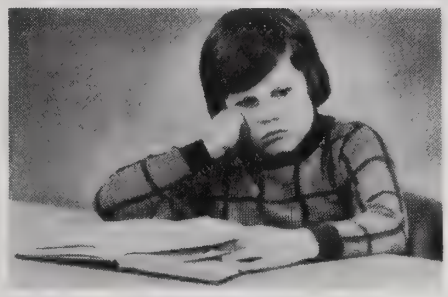
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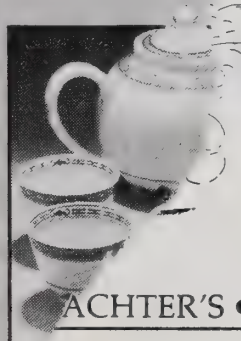


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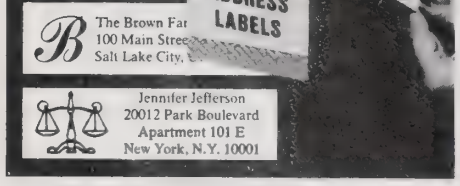
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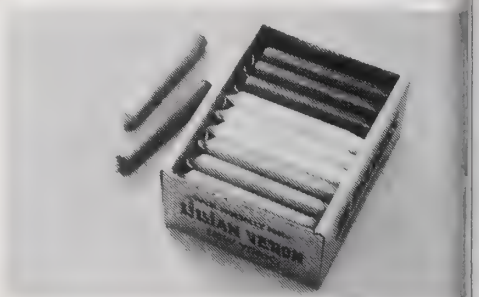
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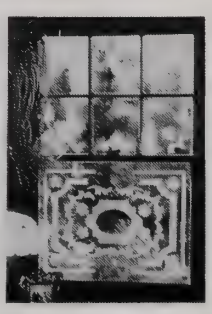
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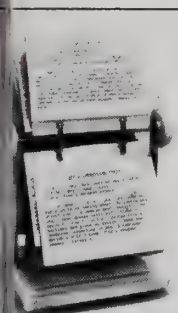
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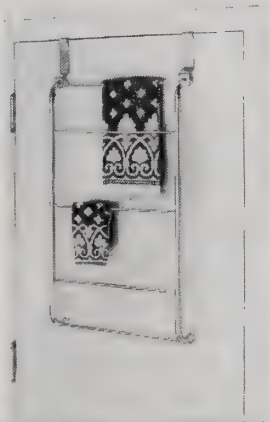
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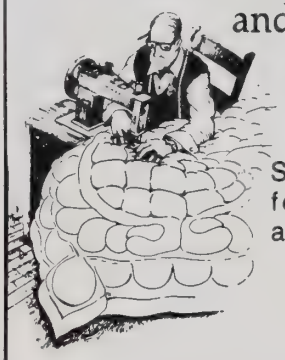
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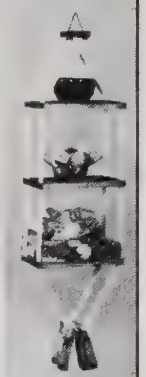
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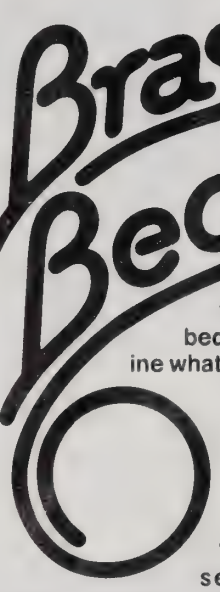


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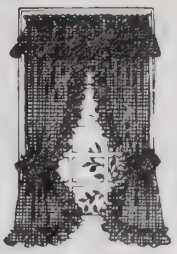
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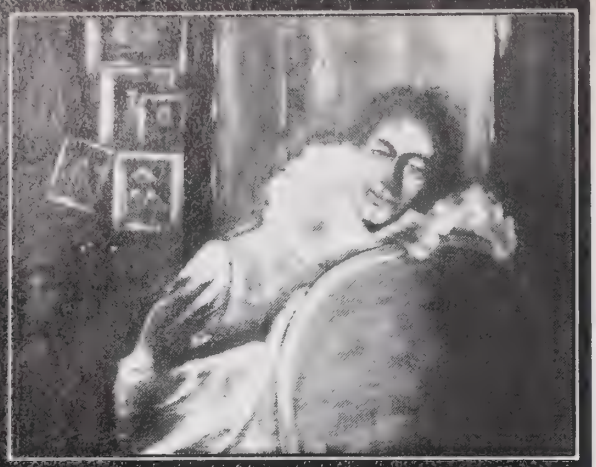
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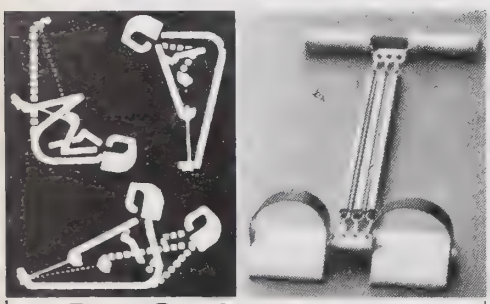


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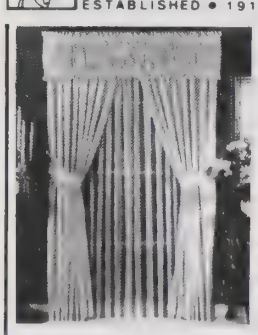
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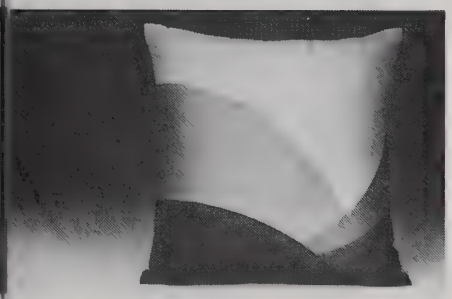
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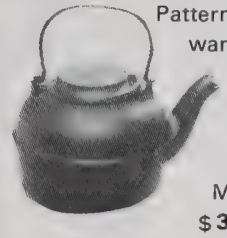
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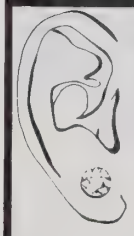


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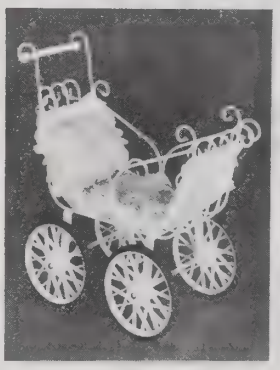
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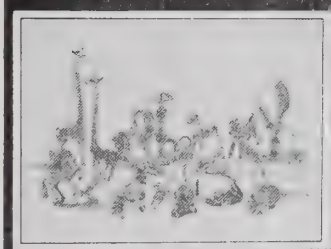
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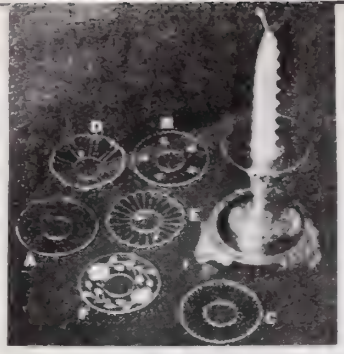
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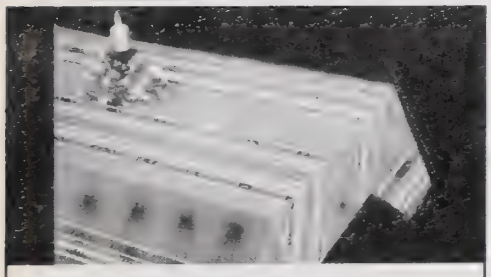
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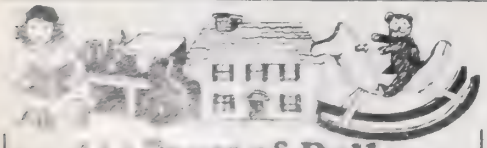
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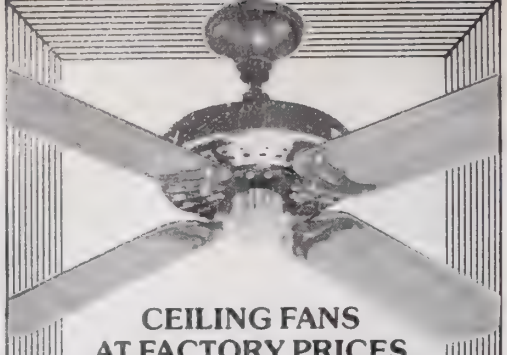


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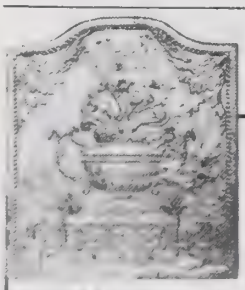
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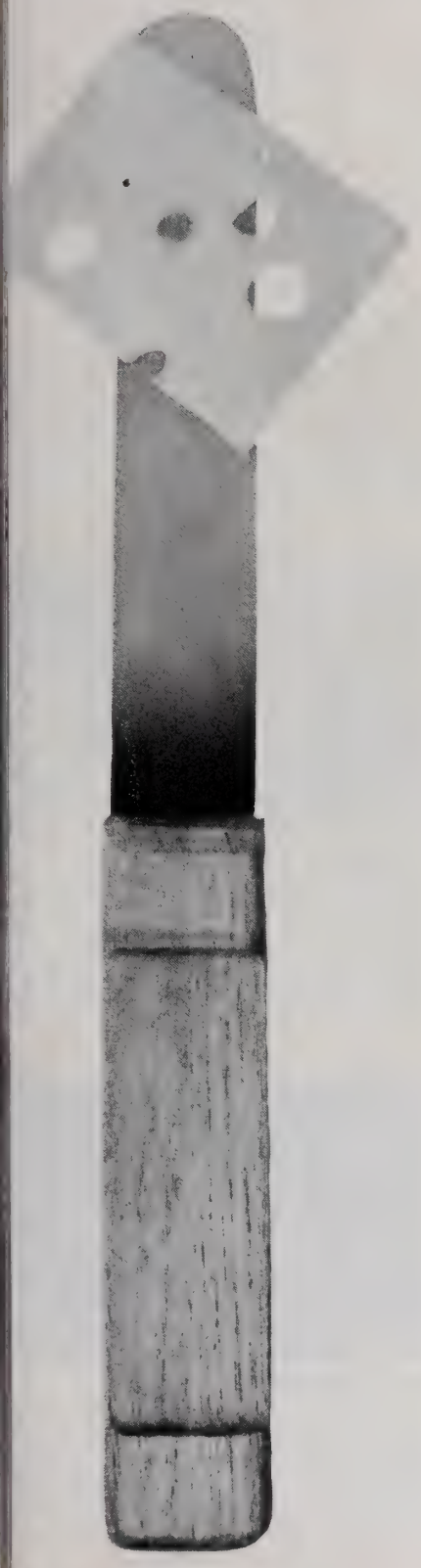


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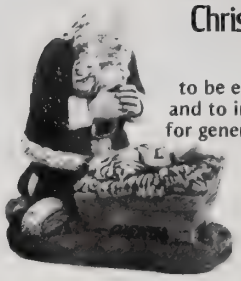


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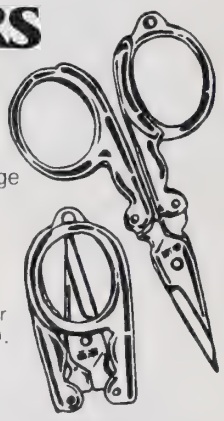
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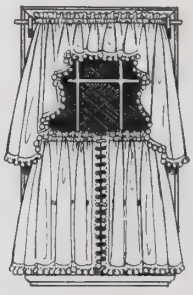
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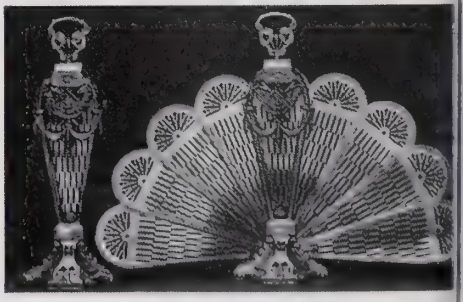
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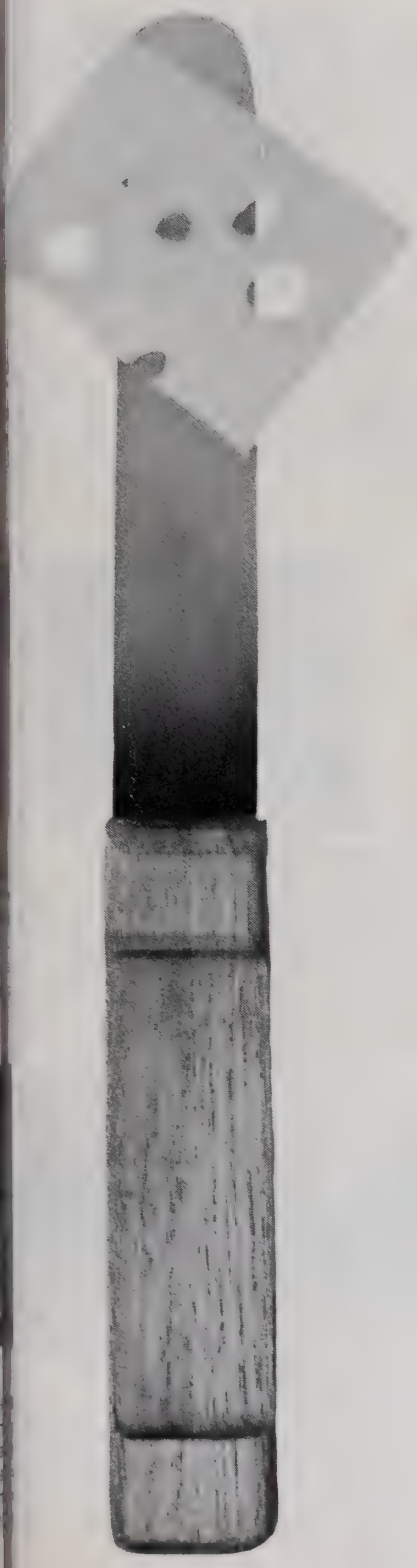
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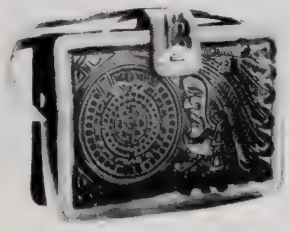


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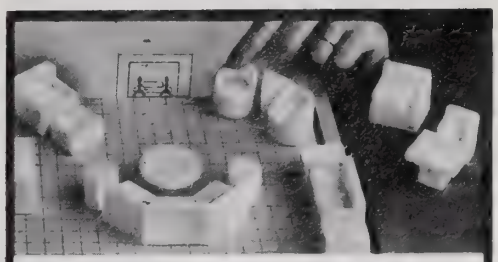


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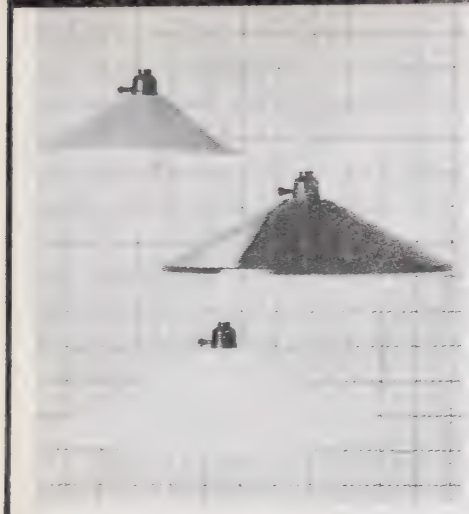


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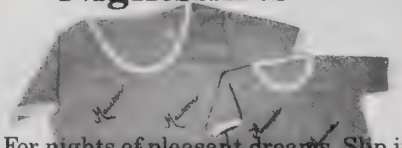
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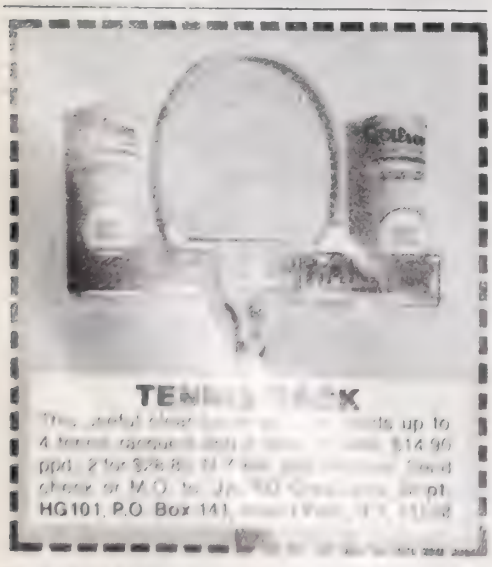
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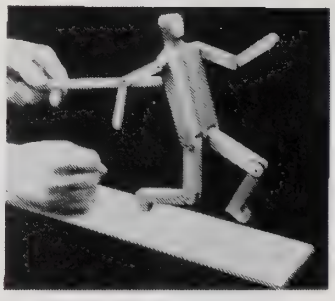
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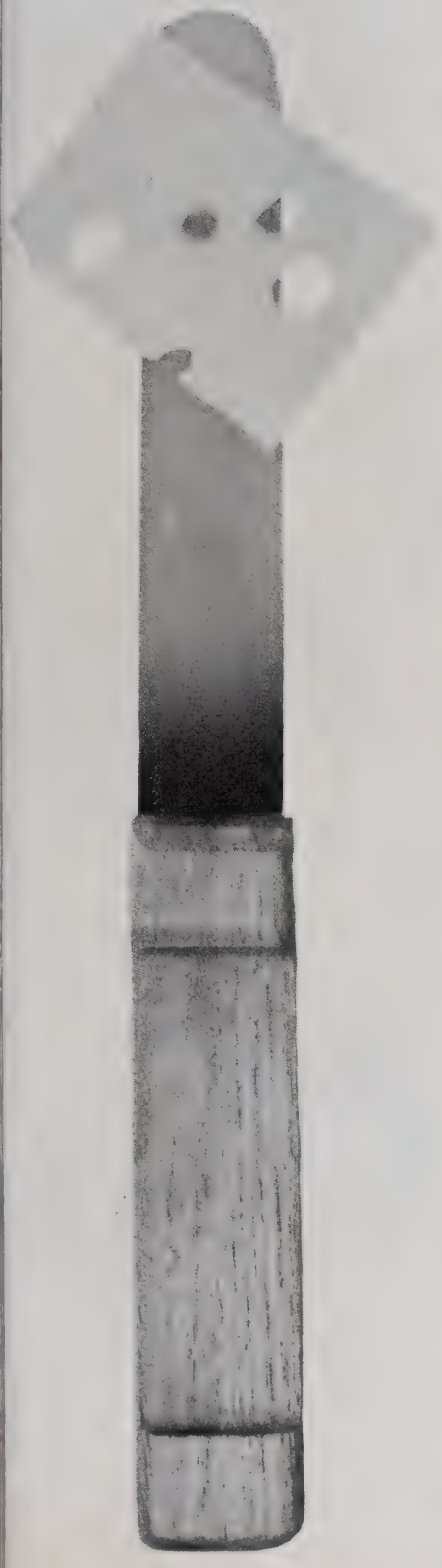
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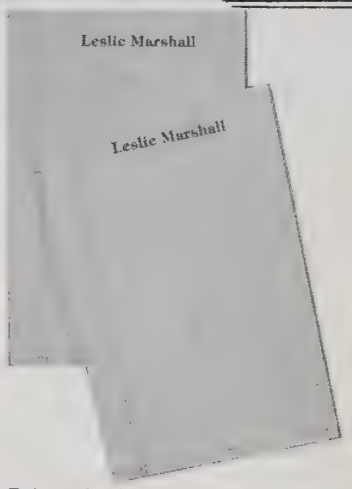
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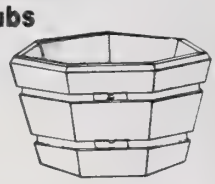
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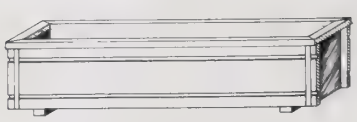
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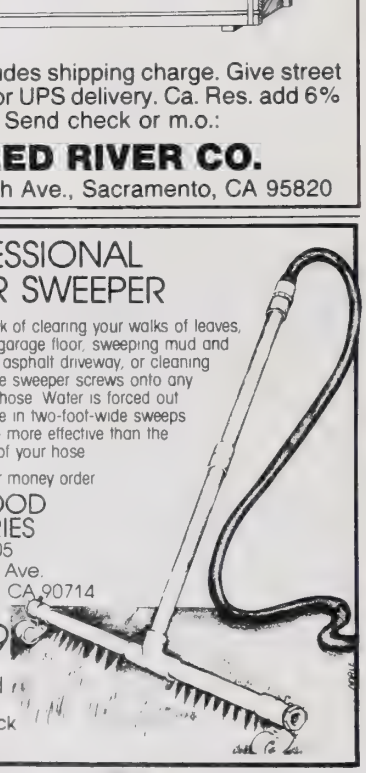




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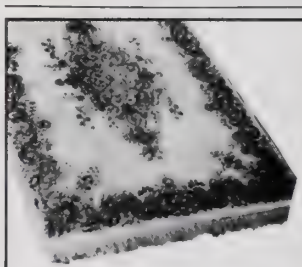
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Autumn thoughts for next year's garden

Rake up, clean up, perk up, and pot up right now to prepare for a neat, pretty garden in spring

By Alice Upham Smith

Fall is an ideal time to review the garden and make plans for an easier year ahead.

You can plant anytime until the ground freezes. Cooler weather helps newly planted trees recover from the transplanting shock, and the long dormant period gives them time to settle in and get ready for spring growth.

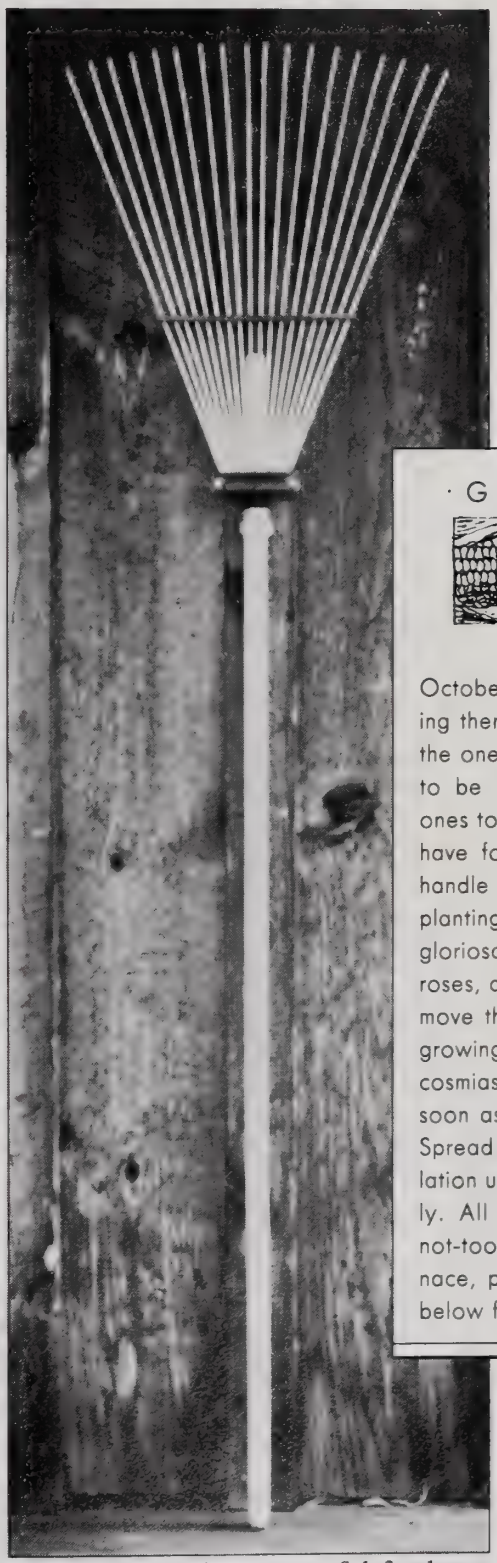
Overgrown shrubs that require major or constant pruning can be replaced with newer, more compact varieties. All shrubs and evergreens look ideal in catalogues and nurseries, so find out the plant's ultimate size before buying. Drive around in your area and see what seems to be doing well, and visit the best nurseries.

Hedging now comes in all heights, and can be trimmed or untrimmed. Choose one that will grow to the size you need and take little if any trimming. Since people often persist in cutting across corners, make it difficult for them to do so by putting a low hedge around a corner, or fill in a triangular space with an obtrusive ground cover such as *Rosa Wichuraiana, Euonymus Fortunei,* or a mass of low juniper, say 'Blue Rug' or 'Shore Juniper.'

Invasive plants can be rooted out in autumn. Unless you have a large area where plants can spread, root out such aggressive, suckering plants as sumac, locust, sassafras, Japanese honeysuckle.

Leaf raking is a big chore if you have many trees. Try making a party of it with family or friends. A leaf shredder is a big help in reducing the quantity. Twenty bushels make a bushel of shredded leaves—which you can use as mulch.

Mulches are worth their weight in gold, even at today's prices. They save weeding, watering, and keep borders neat. They also save mud from spattering on the house during a rain. Use the most available mulch—leaves, straw, pine needles, pine cones, gravel, wood chips, peanut shells, cotton-seed hulls, sawdust. If the electric company is trimming trees in your area and has a chipper, get them to dump a load of wood chips in your garden. If you use sawdust or chips, be sure to add fertilizer in the spring to compensate for the loss of nitrogen during the decomposing process.



Pruned branches are useful for keeping piles of leaves from blowing around until they can be used, and for holding down winter mulches. Prune only dead branches, late-flowering branches, or Christmas evergreens in fall. Use some branches for indoor arrangements.

Perk up any sickly looking plant with fertilizer or iron. This will get them off to a good spring start. After trees go dormant, try some of the new plant spikes for just the right amount and kind of slow-release fertilizer. Keep the plastic bags some other fertilizers come in, and use them in circles under mulches around trees; this will help the trees retain moisture and save on grass trimming next year.

Make cuttings of begonias, geraniums, and impatiens to root for next year, and start some plants to contribute to a Christmas bazaar or to give to a friend. Pots of herbs will be treasured.

Last of all, clean your garden tools before storing them for the winter. Wash off dirt. Use sand to remove rust. Dry, and apply a light coat of grease or lubricating oil to the metal. Tighten up loose screws. Sandpaper rough spots on wooden handles, wipe with linseed oil. For power tools, drain gasoline and oil according to manufacturers' directions.

Mrs. Smith is a landscape architect in Mountain Home, Arkansas.

· GARDENER'S CALENDAR ·



· OCTOBER ·

October is the time for digging bulbs, as well as for planting them. Different bulbs, of course. The ones to dig are the ones that have flowered during the summer and need to be protected from the approaching freeze-up. The ones to plant are for next spring. Cannas and dahlias will have formed clumps of fleshy roots. They're brittle, so handle gently, and don't try to separate the clumps until planting time next year. The same goes for eremurus and gloriosa lilies. If you have been growing caladiums, tuberoses, and calla lilies in pots, just stop watering them and move the pots into the cellar until it's time to start them growing again, next March. Gladiolus, tigridias, and crocosmias should have the tops cut off, close to the bulb, as soon as they are dug, even if the leaves are still green. Spread the bulbs out in a shady spot with good air circulation until the old shriveled ones can be pulled off cleanly. All of these should spend the winter in a cool, not-too-dry cellar, as far away as possible from the furnace, perhaps even in a crawl space that does not go below freezing.

James Fanning

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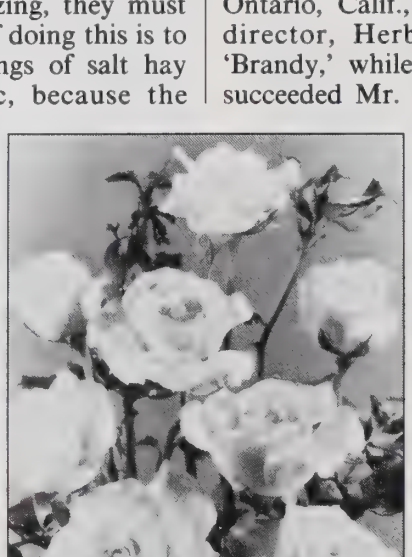
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Roses on trees...free city flower show ...the new All-Americas

By James Fanning

☐ finicky rose trees

Tree roses, like those in Geoffrey Beene's garden (page 116), are spectacular but finicky. Wherever winter temperatures go below freezing, they must be protected. One way of doing this is to shroud them in wrappings of salt hay and burlap (no plastic, because the plants need air). This involves a lot of work, it's very unsightly, and it's subject to buffeting by winter winds. Another method of protection is to dig a trench beside the plant, loosen the soil around the roots, lay the plant down, and mound soil over it. This takes up a lot of space in the rose bed and is likely to damage the roots. The only really satisfactory way of caring for rose trees during the winter is to dig them up and store them in a cold cellar with the roots buried in damp straw or peat moss. Lacking a suitable cellar, a pit deep and wide enough to hold tops and roots of the laid-down plants may be dug in an out-of-the-way spot, the rose trees covered with the dug-out soil, and a mulch placed over the top. In any case, roots should be spread out to their fullest extent when replanting, and the tops cut back to stimulate strong new growth. Staking is important for rose trees, too. Stakes should be sturdy, well anchored in the ground, and tall enough to go a few inches above the branches, one or more of which should be tied to the stake to prevent twisting in the wind.



AARS hybrid tea rose 'Brandy,' glowing apricot-orange. 'French Lace,' a pink and white floribunda All-American.

☐ latest all-Americans

For 1982 gardens, the All-America Rose Selections judges have given their accolade to four among the list of new varieties to be offered to home gardeners. Since hybrid teas are the most popular of all rose types, it is only fitting that two of them should head the list: 'Brandy,' golden-apricot in color, with a slim, high-centered shape, and 'Mon Cheri,' a broad-petaled combination of pink and velvety deep red. 'Shreveport' is a grandiflora with medium-sized blooms of pink-orange, and 'French Lace,' a floribunda, has as many as eight flowers to a stem, white with delicate touches of pink. Credit for two of these introductions goes to Armstrong Nurseries, of Ontario, Calif., whose former research director, Herbert Swim, hybridized 'Brandy,' while Jack Christensen, who succeeded Mr. Swim, is responsible for 'Mon Cheri.' 'French Lace' was hybridized by William Warriner of Jackson & Perkins, adding one more to his long list of fine introductions. And 'Shreveport' is yet another triumph for the redoubtable Reimer Kordes, of the Kordes nursery at Sparrieshoop, West Germany. Under the AARS testing program, of course, all of these roses have been grown for several years in test gardens all over the United States, so may be expected to give top-notch performances wherever they are planted. All four of the All-America Rose Selections will be available for planting in the spring of 1982, at retail nurseries and garden shops, and, of course, from your regular mail-order supplier.

☐ flowers in the city

Visitors to New York City in October will be able to view another of the splendid flower shows staged by The Garden Club of America in the Atrium of the Citicorp Center. The theme of this year's show will be "This Land Is Ours," with emphasis on conservation of land, water, and energy. Horticultural exhibits and stitchery from the GCA's 184 clubs across the country will be on display. A special feature will be a display centered around the new Schumacher fabric design called "The Four Seasons," endorsed by the clubs and available this fall through decorators and fine home-furnishings stores. The Citicorp Center is at Lexington Avenue and 53rd Street; the flower show will be on view October 13 through 16. Admission is free. ■

ORIENT EXPRESS

ontinued from page 130

anache. If no one dressed, at least we ere inclined to dress up—to cut a dash, o be worthy of the chef's skills. As I ecall that faraway scene, a rosy glow uffuses everything. Pink shaded table amps, casting a most becoming light ver the diners; pink carnations bloom- ng in little silver vases; a roseate sparkle n the impeccable linen, cutlery, and lassware; a shimmer of rose playing ver the lobster bisque—or was it the obster thermidor, the filet mignon, or he strawberry mousse? Surely those enus were not entirely of that carmine alette. Yet I still see everything *couleur e rose,* with pink champagne to crown he feast if one was lucky enough to harm one's vis à vis.

But here I must admit that however omantic and luxurious the fabled train eemed, something of its raptures always immed on the return journey north- ard. We were racing toward chill gray- ess and a too-well-known pattern of aily life. Even when at the end of World War II the northbound train was ometimes halted by a band of Yugosla- ian partisans patroling the region, one new it was only a temporary reprieve. hese heroic figures would come aboard o scrutinize our papers; they were hand- ome, bold creatures in shaggy sheepskin oats, and in that territory their word as law. During such grim moments, all uxury as the train once knew it was se- erely curtailed. Our meals became more ke picnics, with each passenger bring- ng his own ration. But the romance re- ained; once when we were stopped, ne of the partisan leaders took a fancy o me, and after augmenting my picnic ith a bottle of fiery slivovitz, he or- ered the train run into a siding for 24 ours while we dallied agreeably, to the ury of the rest of the train and the chaos f any timetable.

But did I not say that romance and dventure were essential parts of that agic spell cast by the Orient Express? t was a spell that never lifted until the heels slowed to a halt at the terminus, ere it east or west, the Gare de Lyon, r the Sîrkeci Isfasyou below the soaring inarets of Stamboul. Ah! Match me uch magic if you can. ■

RISH CASTLE

ontinued from page 157

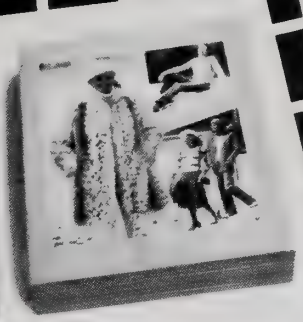
sort of sixth sense, and when a discus- ion reaches the realms of pure fantasy it s irresistible to take it all one impossible tep farther, knowing all the time with he bitter pill of experience that the hole thing will have to be completely *edone!*

The house and we gradually adjusted o each other—the surprise on both sides as, at first, intense. Old springs loos- ned, new muscles formed. In the begin- ning, we gave sparingly and nervously but slowly gained confidence. We learned so much. There is something in the Glin air that stops things from happening in a hurry—a vision, a plan, an idea will take one full calendar year to reach fulfillment. Having been a city dweller till then I had no idea how to begin, no idea that horizons had to be pushed and pushed. But the house suggested and I followed. She is a *lady* house; demanding, challenging, tantalizing, and so shamelessly beautiful that before long, I was completely in thrall. The children can take her lightly, with a pinch of salt. But I must remember to tread more carefully, since I know she will always be out for my blood. ■

ESSENTIALLY SENSUOUS

continued from page 144

that you make decisions that are right for you. It's not a question of there being more or less things in a space, it's where they are and how they relate to one another. You can go into someone's environment and it can be almost empty, with a couple of flowers, and that can be very exciting. Someone else's could be filled with books and objects and other things. And that can also be very exciting. Because the design is felt, it's real—it's not that one is cluttered and the other is minimal. ■



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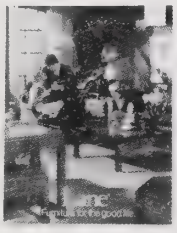
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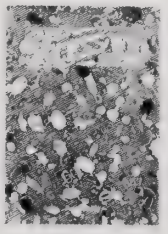
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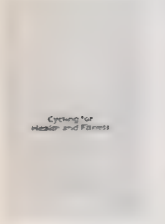
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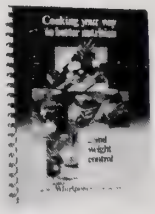
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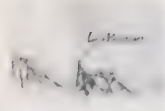
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NOVEMBER 1981
Vol. 153, No. 11

Incorporating LIVING for young homemakers

ON THE COVER



The glimmer of glass and ice, the glamour of lotuses and water lilies—this centerpiece was made for a White House party (see page 116). Story of the lotuses and the secret of wide-awake water lilies in Gardener's Notes, page 262. Photograph by Billy Cunningham.

DECORATING ARCHITECTURE BUILDING

80 Homestyle
Edited by Elizabeth Gaynor
106 The Essence of English Country Living
122 Fixing Up a Farmhouse
158 View from the Bridgehouse
164 The Warm Welcome of White
172 Taking a Chance with Frank Lloyd Wright
By Paul and Jean Hanna

WINE & FOOD

58 Food Fit for a King—or President
179 Thanksgiving—Tradition and Surprises
182 Give Me an Apple and I'll Show You Autumn. *By Mary Cantwell*
184 Good Spirits: Cider on My Mind
By Harold Bearak

TRAVEL

46 Going Places, Finding Things
Edited by Diane Welebit

ANTIQUES

88 Antiques: Questions & Answers
By Louise Ade Boger

FEATURES

10 Current: Architecture, Art, Books, Music, Movies, Preservation
34 Upfront. *By Elaine Louie*
40 Money. *By Paul Gross*
62 Entertaining Notebook
By Nancy Richardson
68 Collecting: The New Rage for Old Toys. *By Rita Reif*
76 Energy Answers. *By Sandra Oddo*
100 Country Views. *By Dee Hardie*
105 A Time for Tradition *(Editorial)*
116 Entertaining—The New White House Style
128 Talks with Two Singular Women—Interviews with Maya Angelou by Caroline Seebohm, with Joanne Woodward by Carol Weston
135 The Great Gifts for Christmas 1981
168 The World According to Philip Garner
194 Living with Pets
By Patricia Curtis
197 Christmas in the Kitchen

BEAUTY & HEALTH

64 Looking Good, Feeling Fit
By Mary Seehafer
73 Your Family's Health: What Is Your Medical Age?
By Gael MacDonald Wood

GARDENING & HOUSE PLANTS

90 Plants Around the House: Cutting Remarks. *By Richard Langer*
153 Green Thoughts from a Writer's Garden
224 The Garden: Ground Covers
By Margaret Hensel
262 Gardener's Notes. *By James Fanning*

READER S SERVICE

56 Dear H&G. *By Margaret Morse*
96 Store Directory
196 Shopping Information
196 Building Facts
226 Shopping Around with Audrey Nichols
264 Best in Booklets

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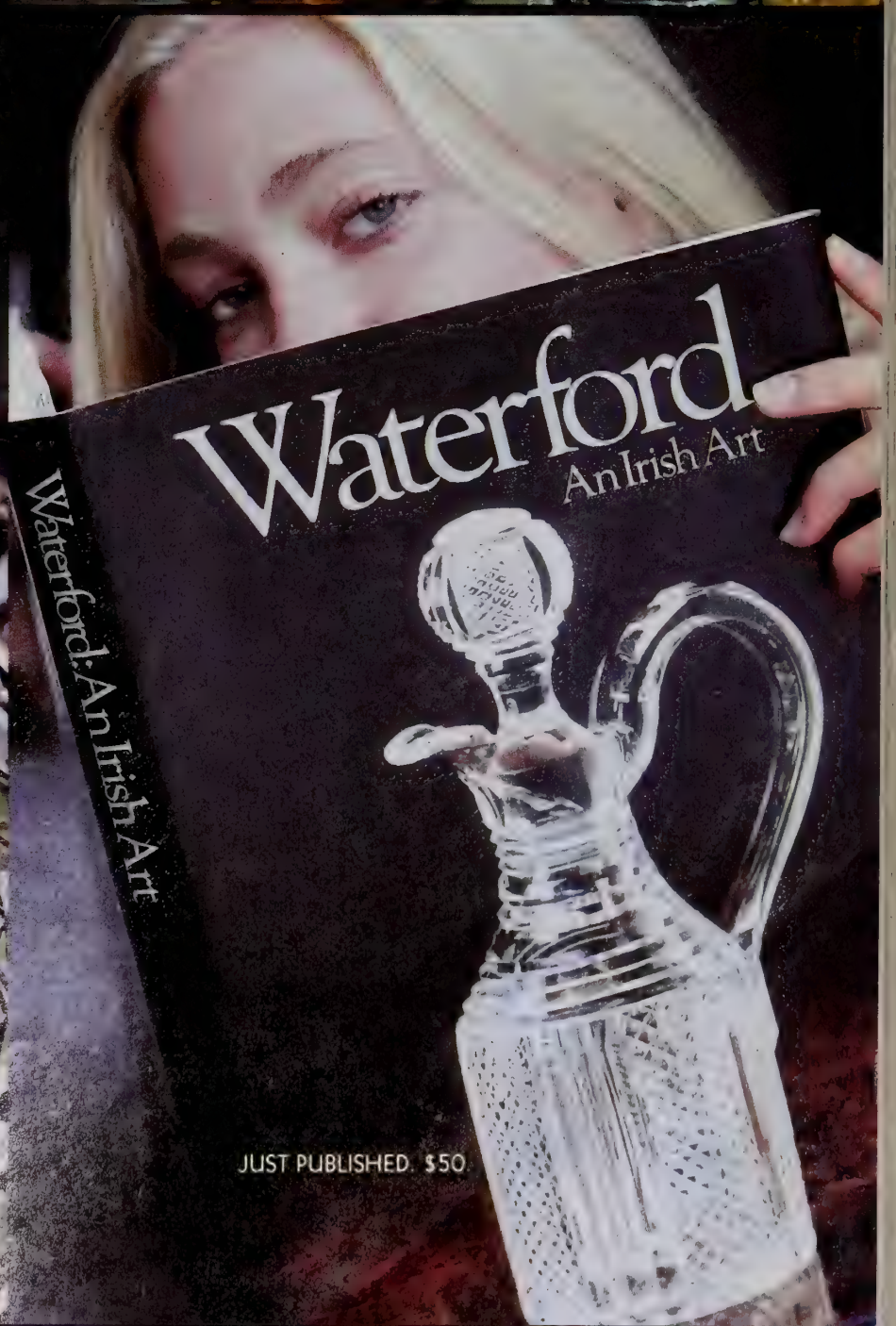
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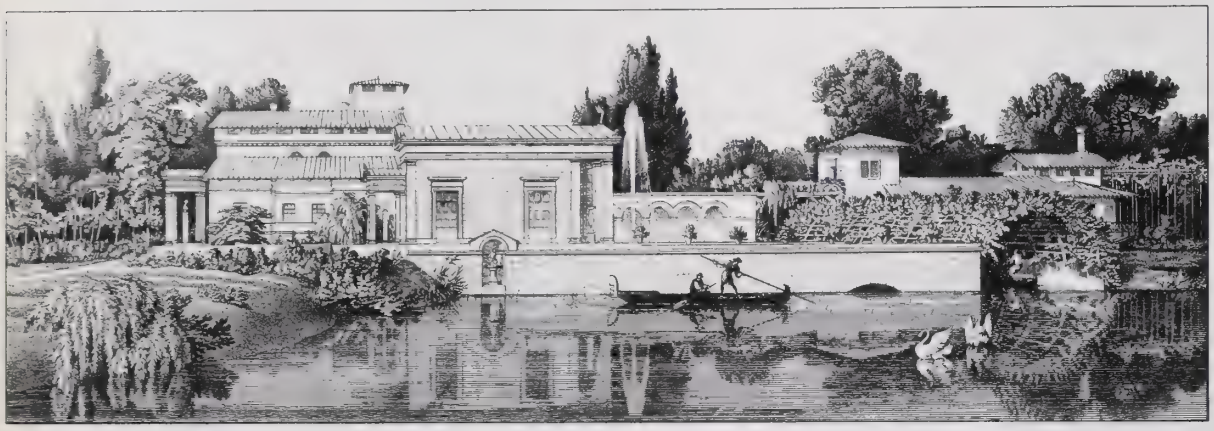
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Court Gardener's House, Charlottenhof Palace, Potsdam, East Germany, 1835, by K. F. Schinkel.

ARCHITECTURE

BY MARTIN FILLER

Schinkel, Schinkel rising star

One cherished bit of cultural mythology is that there's no such thing as an undiscovered genius—that it's impossible for a Michelangelo or a Picasso to remain in obscurity because of our human tendency to promote works of greatness. We have seen from history, however, that recognition of important artists can be years in coming. It is only recently, for instance, that an artistic "rediscovery" has rightfully placed one of the world's greatest architects among the true masters of his art form. Or, rather, *forms*, for the Prussian architect Karl Friedrich Schinkel (1781–1841) was also a painter, furniture designer, and stage designer of dazzling virtuosity. His most famous works, such as the Altes Museum of 1824–28 (still standing in East Berlin) and his little summer house of 1824–26 on the grounds of Charlottenburg Palace (now in Berlin's west zone) share his hallmark qualities of simplicity, elegance, and flawless proportion.

Actually, although Schinkel has been well-known to historians and even somewhat of a cult figure among avant-garde architects for many years, he is only now becoming familiar to a wide audience. Three exhibitions were held in Berlin recently—one in East Berlin and two in the western sector—to mark the bicentennial of Schinkel's birth, and they formed the most complete survey yet of his brilliant body of designs. Closer to home, we were reminded of his amazing versatility last spring when New York's Cooper-Hewitt Museum mounted a show of 19th-century German theatre designs, including Schinkel's incomparable sets for Mozart's *The Magic Flute*, one of the highpoints in the history of opera design. And the recent publication of a deluxe facsimile edition of Schinkel's stunning *Sammlung Architektonischer Entwurfe* ("Collection of Architectural Designs") will undoubtedly increase the appreciation and influence of this remarkable figure ($450, from Exedra Books, Inc., P.O. Box 10235, Fort Dearborn Station, Chicago, Ill. 60610).

But why all the interest just now? For one thing, the surprising modernity of many of Schinkel's designs gives them the timeless quality that has always been one of the most telling aspects of great art. More specifically, Schinkel's skillful and highly original reinterpretation of the Classical tradition in architecture is inspiring an emerging generation of architects concerned with history and tradition—James Stirling, Charles Moore, and Michael Graves, among others—to try to infuse old forms with new life. Insufficiently recognized for almost 150 years, Schinkel is unlikely ever to slip into the shadows again.

Homes where the heart is

Transformed Houses
Parsons School of Design, New York, through Oct. 25. Peale Museum, Baltimore, Nov. 14–Dec. 13.

What do people do when they can't afford architects and decorators to fix up their houses? They do it themselves, of course. But the results are rarely discussed by design publications or critics, whose sights are usually fixed exclusively on high-style efforts. Now, however, the vernacular domestic architecture of blue-collar America is the subject of an intriguing exhibition that traces the design evolution of houses in places as diverse as Los Angeles and Jersey City. The show is built around the photographs of Camilo J. Vergara, a sociologist who has been studying the ways in which low-income families shape their houses and neighborhoods. What he finds is that a number of these communities have more architectural and social authenticity than more affluent suburban areas. The extensive (and often flamboyant) improvements made to these older inner-city houses, many of them dating back to the turn of the century, are significant evidence of a stability perhaps greater than that in the upper reaches of our throw-away culture. ■



A renovated post–World War II Cape Cod house in Ozone Park, Queens, N.Y.

ART

BY MARY ANN TIGHE

Sol LeWitt Wall Drawings Retrospective, 1968–1981: *Wadsworth Atheneum, Hartford, Conn., Sept. 29–Nov. 22, 1981.*

Something has happened to Sol LeWitt's work—or, perhaps, to the way we now see his crisply articulated geometries. In 1965, when LeWitt first emerged as one

Continued on page 12

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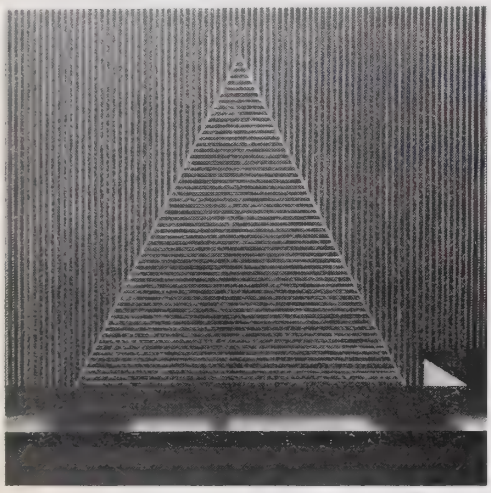
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How a couple created a great art collection . . .

ART

continued from page 10

of the "minimalists," his structures (note: not paintings or sculptures, but *structures*) seemed chillingly rational and remote. But today, whether simply because of our familiarity with them or due to the mellowing varnish that time seems to give even the most advanced art, Sol LeWitt's images have entered the realm of the beautiful.



Wall drawing by Sol LeWitt, 1980, from the collection of the Wadsworth Atheneum.

Fifteen years ago, LeWitt's wall drawings seemed outrageous—pale pencil lines placed by workmen directly on the walls, with the artist's only participatory gesture the idea behind the image itself. And those ideas! Formulations that seemed to mock the language of science and architecture, statements with an air of precision, which, when carried out, created highly individual works. *Lines Not Short, Not Straight, Crossing and Touching* looked very different in each changing situation—different rooms, different draftsmen. LeWitt offered no blueprint, only the motivation and the most general sort of guidance.

When you look at the work in the retrospective presently at the Wadsworth Atheneum, it is this intuitive, personal aspect of the artist that seems to dominate, along with the strong designer's eye that LeWitt cannot shed even in his most reductive mood. With the clarity of hindsight, it is now possible to see that LeWitt's early career has left an indelible mark. Born in Hartford, the artist first studied design in the museum's classes, an experience LeWitt now recalls as "the art education that did me the least damage and which I enjoyed the most." His first professional experience was in a commercial milieu and included production work for a magazine and a stint as a graphic artist for I.M. Pei's firm. Clearly, the impact of this period of his life was permanent, for now that the initial shock of the simplicity of his means has worn off, it is the elegance of his spatial manipulation and the tastefulness of his color (expanded from black and white to include the primaries) that are the most significant attributes of these images. In fact, LeWitt's work now seems to hover on the edge of decoration. It is not really surprising to discover that in Italy several of LeWitt's wall pieces abut some Baroque ceiling paintings—and quite compatibly, too. How strange to find '60s radicalism tamed so soon.

An American Perspective: Nineteenth-Century Art from the Collection of Jo Ann and Julian Ganz, Jr.; *National Gallery of Art, Washington, D.C., Oct. 4, 1981–Jan. 31, 1982; Amon Carter Museum, Fort Worth, Tex., March 19–May 23, 1982; Los Angeles County Museum of Art, July 6–Sept. 26, 1982.*

Ask people what characteristic they most readily associate with a great art collector and the majority will give the same answer: wealth. But collecting is a more complex and demanding activity than is generally realized, requiring patience, courage, discipline, and, above all, that most elusive but essential trait, good taste. When all these qualities come together, what results is something greater than the sum of its parts, for a great collection is in itself an artwork, a glorious expression of a unique vision.

Jo Ann and Julian Ganz are Stanford-educated, lifelong Californians. Their extraordinary collection, which is now on exhibit at the National Gallery of Art in Washington, D.C., was started only 17 years ago with the purchase of a 1907 portrait by the Ashcan School painter Robert Henri. Today the almost one hundred 19th-century paintings, sculptures, and drawings included in the National Gallery show form a cohesive unit expressive of the Ganzes' evolving interests and taste.



Blackboard, *watercolor by Winslow Homer, from the Ganz collection.*

The Ganzes didn't concentrate at first on 19th-century work. While their preferences always seem to have centered on realism, they underwent an educational process from the time of the Henri purchase in 1964. Gradually Mr. and Mrs. Ganz came to concentrate on sharp-focus representation and subjects with a sweet, lyrical quality—luminist landscapes and Victorian scenes of domesticity as opposed to the more flashy brushwork and urban lowlife scenes of the Ashcan paintings. This, in turn, was further refined, for as the Ganzes read and studied more—visiting the important exhibitions of 19th-century art, consulting with experts—their appreciation of gradations in quality developed. The entire collection was to change dramatically several times, as Jo Ann and Julian Ganz traded a good work for a superior one.

To find a truly major work of art requires diligence. Constant contact with all the sources of sale, both private and public, must be maintained. Opportunities must be seized; homework done. And the competition for a good painting or sculpture is always intense. Similarly the pruning of a collection must be carried out objectively and re-evaluation followed by action. A statement is made as much by what material is excluded from a collection as by what objects are kept in it. The Ganzes, for example, have no American Impressionists, for they do not fit within the spirit of the rest of the collection.

Attention to detail is important as well. Great pains have been taken by Mr. and Mrs. Ganz to find appropriate period frames for their work in order to be true to the intention of the artists.

When the results of their labor are seen together—an exquisite Peto still-life near a powerful early Homer and a tender Eastman Johnson—Jo Ann and Julian Ganz must experience a sense of exhilaration. Out of a body of disparate though marvelous objects, they have fashioned a remarkable statement about life and art in America in the 19th-century—and about themselves. ■

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Why Paris didn't burn... The New Wave comes to dance...

BOOKS

BY CAROLINE SEEBOHM

Paris in the Third Reich
by David Pryce-Jones
Holt, Rinehart, Winston: $25

The true facts about life in France under German occupation, 1940–44, have been painfully exposed in recent films such as Marcel Ophuls's masterpiece, *The Sorrow and the Pity,* and Truffaut's *The Last Metro.* Now author David Pryce-Jones, who wrote a rather unsatisfactory biography of Unity Mitford, redeems himself with a harrowing written testimony of those years, based on interviews and French documents. His vivid descriptions of the adjustments forced on Parisians by the arrival of the Germans, and of the equally shocking bloodshed *after* liberation, must be of particular interest to American readers, most of whom are fortunately virgins to occupation.

Pryce-Jones examines the devastating moral issues raised by foreign domination: What is the line between self-preservation and cowardice? Is collaboration justified when it involves the life of a friend? Mr. Pryce-Jones does not spare well-known collaborationists such as Sachal Guitry and Maurice Chevalier. Perhaps causing more controversy, he calls into question the ambiguous (to say the least) behavior of Jean-Paul Sartre and Simone de Beauvoir. Do not be put off by the coffee-table exterior of this book. Its fascinating text is matched by extraordinary photographs, many previously unpublished, by Roger Schall and André Zucca. ■

DANCE

BY MARY ANN TIGHE

Twyla Tharp Dance Company, *University of Florida, Gainesville, Nov. 12–13; Kentucky Center for the Performing Arts, Louisville, Nov. 16–17.*

In October 17, Twyla Tharp brought to a close the longest run by a modern dance company on Broadway. For Tharp, breaking new ground [illegible] tional—it may be the [illegible] of her work. In the early '60s, when Tharp began to dance, first alone and then with



John Carraffa, aloft in Cacklin' Hen, *choreographed by Twyla Tharp.*

her company, what audiences saw was most unconventional. Trained in classical and modern dance, and also a student of everything from tap through baton twirling, Tharp created dances that are, in a sense, the autobiography of a body, an amalgam of all the concepts of motion she had encountered. Walking, skipping, jitterbugging, pratfalling, executing perfect ballet movements—she compressed her entire repertoire of gesture into a single, high energy, quirky dance.

Typically, her company also features the unexpected. Rather than forming the standard homogeneous ensemble, Tharp presents a collection of individuals in every size and color. Nor is she any respecter of male and female roles. Women partner men (lifts and all) and somehow it works.

This season's presentation represents a natural evolution from Tharp's earlier efforts. Always fascinated by the potential of narrative through movement—dance that is pure motion and story simultaneously—she has only recently begun to explore this concept in full-evening length. Last year in *When We Were Very Young,* she examined her childhood and her son's in a dance set against the words of playwright Thomas Babe. This year she turns again to a domestic theme—that of the family—but the counterpart to her choreography will be music.

David Byrne, a New Wave composer and lead singer of the rock group Talking Heads, has written a specially commissioned score in collaboration with Tharp for this new piece. It is noteworthy that not many choreographers com-

Continued on page 25



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Your living-room film festival . . . Just in time for Christmas listening: a great new "Messiah"

DANCE

continued from page 14

mission music today since the expense and the risk are considerable. Tharp, however, loves the opportunity to communicate with another artist and appreciates the entire spectrum of music, from classical through punk. She has made dances to the sounds of the Beach Boys, Bruce Springsteen, Paul Simon, and to Bach and jazzman Willie "The Lion" Smith as well. This range of enthusiasms is even more remarkable when viewed alongside the fact that for the first eight years of her career Tharp used no music in her dances at all. Now, however, like a painter who masters color after the discipline of pencil drawing, Tharp is in control of all the complicated elements colliding in her work. ■

MOVIES

BY DAVID DENBY

Home movies they'll want to see

Let's say that your daughter is spending her sophomore year at the University of Grenoble, where there's nothing to do but study, ski, and eat yogurt, and she's grown tired of watching American movies dubbed into French. Let's say that your equipment-nut husband no longer enjoys the power lawnmower and has stopped fiddling with his state-of-the-art stereo system. The perfect gift for both of them might be a video cassette recorder (VCR, for short) and a batch of cassettes filled with movies, concerts, and golden-age TV programs.

But those are fairly specialized reasons to buy a VCR, and perhaps special reasons aren't much needed any more. In fact, millions of Americans are buying a VCR for the most basic of reasons: They want to record a specific TV program when they're not at home or while they're watching something else; they're eager to build a library of favorite movies or possibly rent a movie for a party; they wish to show their children what Chaplin or Garbo or Harpo Marx once meant to them. There are now over 5,000 titles available in video cassette—virtually a history of 20th-century mass media.

If you peruse movie and entertainment catalogues or browse in a good video cassette store, you may be astonished by what's available. There are recent releases like *Tess* (Columbia), *Ordinary People* (Paramount), or *Melvin and Howard* (MCA-Universal). Most of the classic American movies are on tape, and not just the most famous ones like *Citizen Kane* (Nostalgia Merchant), *Casablanca* (Magnetic Video), *Sunset Boulevard* (Paramount), and the Fred Astaire—Ginger Rogers musicals (Nostalgia Merchant), but also such specialties as *The Emperor Jones*, with Paul Robeson (Hollywood Home Theatre), or *Nothing Sacred*, with Frederic March and Carole Lombard (Hollywood Home Theatre). There are silent classics, like the great Carl Dreyer *Passion of Joan of Arc*, starring Falconetti (Reel Images), comedy masterpieces by Chaplin and Keaton, Eisenstein's revolutionary *Potemkin* (Video Yesteryear), and operatic *Ivan the Terrible, Part I* (Hollywood Home Theatre). Concert programs by Ella Fitzgerald (All Star), Elvis Presley (All Star), and Lenny Bruce (Video Yesteryear), are available; Rudolf Nureyev and Lynn Seymour, accompanied by the Bavarian State Ballet, dance a complete *Giselle* (Magnetic Video), and admirers of the Russian classical style can study a Bolshoi *Nutcracker* (MGM) and a Kirov *Swan Lake* (Kultur). Walter Cronkite narrates *Vietnam: Chronicle of a War* in the CBS News Collector Series (CBS). And on and on and on, enough to satisfy the most serious or frivolous needs.

Depending on the length of the material, and how eager the store is to sell it (prices are highly unstable at the moment), these cassettes cost $45 to $80, or they can be rented for $10 to $15 for two or three days. Most stores and many program suppliers have started "rental clubs": you pay a fee or agree to rent a certain number of cassettes per year, and then you get the cassettes at a considerably reduced rate. There are variations on these arrangements from one outfit to another. For instance, the National Video Club offers a deal in which you pay $60 for one new film and an additional $80 for the right to exchange one film a month for 21 months. It sounds complicated but it isn't. Call toll free 1-800-423-5944 for details.



The famous Odessa Steps scene from Sergei Eisenstein's 1925 film classic Potemkin, *now on cassette.*

A few extras: An invaluable companion to cassette madness is the monthly magazine *Home Video*, a very lively rag featuring reports on equipment plus witty and detailed articles on every kind of cassette program — movies, sports, old TV shows, pornography, you name it. (For a subscription, at $13.97 a year, write *Home Video*, Circulation Department, P.O. Box 2651, Boulder, Colo. 80322.) Finally, you need a place to store your cassettes or else they lie around like blocks on a playroom floor. Lebow makes a three-drawer "Stack-It" for $69.95, in teak or walnut. ■

MUSIC

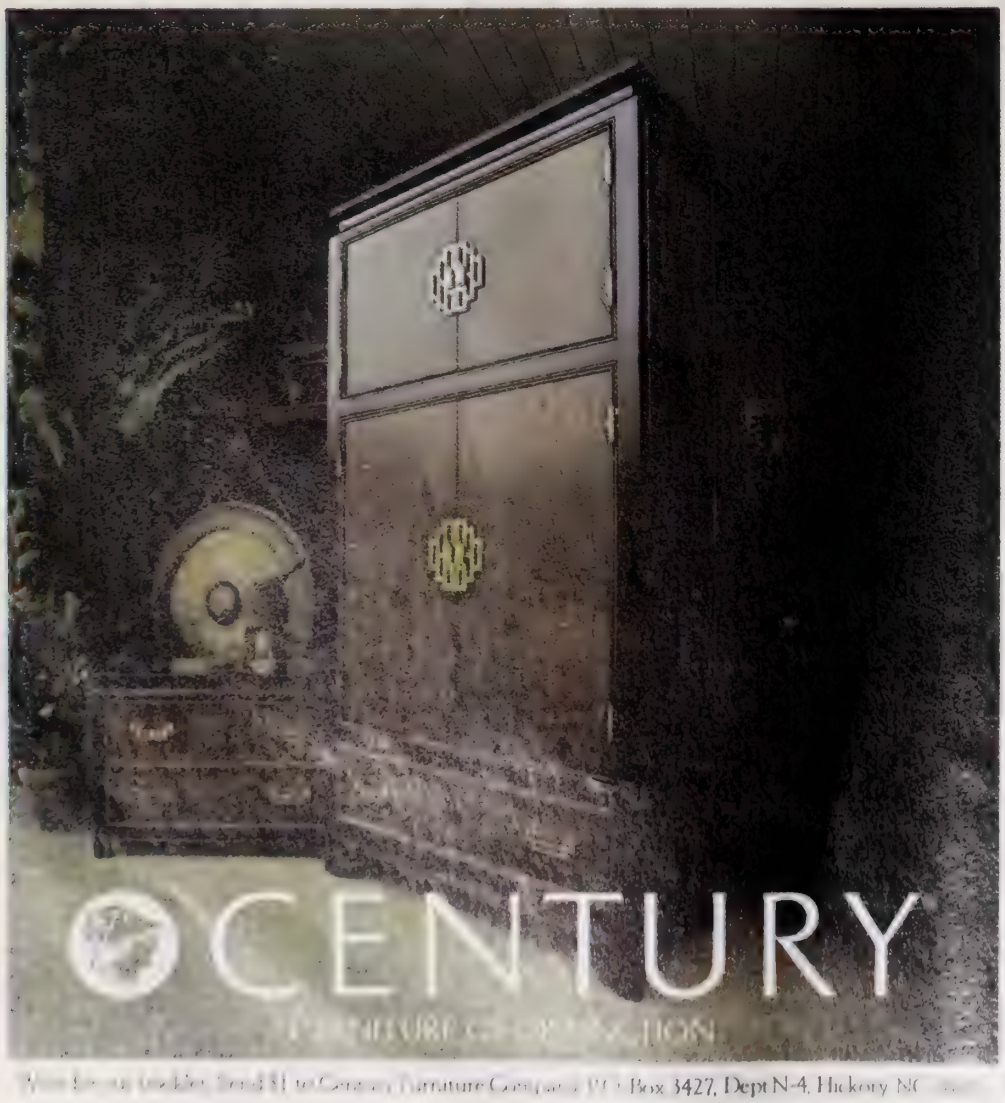
BY ALAN RICH

Handel with care

To start a gift-record list with the forty-'leventh recording of Handel's *Messiah* may strike you as pure cornball, but hear me out this once. A young British conductor named Christopher Hogwood has emerged in the past few years as the Next Great Hope in the realm of early music. With his own Academy of Ancient Music—an ensemble of players

Continued on page 26





MUSIC

continued from page 25

upon instruments reconstructed to the exact specifications of their 17th- or 18th-century counterparts—Hogwood has been performing and recording Baroque and Classic music with a remarkable blend of scholarship and spirit. Not for him, as for so many, the notion that old scores authentically played must creak and groan and sound off-pitch; Hogwood has a firm understanding of one of music's basic precepts: that authenticity of spirit far outweighs blind fidelity to the composer's often-sketchy manuscript. After all, he reasons, styles in listening change as radically as styles in performance; how can an audience with today's ears mesh with yesterday's sounds slavishly reproduced?

And so we have this marvelous new *Messiah* (L'Oiseau Lyre D189D3), the dimensions of Handel's own performance wonderfully, vividly blended with the expectations of a 1981 audience, the whole sounding something like a brand-new piece. And so, no matter how many Christmas *Messiahs* you've already heard, this one is bound to strike you as bright, eminently Handelian, and totally wonderful.

The late German conductor Karl Richter had this same gift of Hogwood's in finding the exact balance between correctitude and powerful communication. Richter's legacy includes a large number of Bach's church Cantatas, each mystical drama and meditation on an article of faith, and on Deutsche Gramophon (2722 030), 12 of these marvelous works—including No. 80, an exultant shout of joy based on Martin Luther's "A Mighty Fortress"—are assembled under Richter's leadership.

Next month I want to write about the incredible, tortured genius of Kurt Weill, but now on Nonesuch (D 79019) comes a record to astound and delight you: a recital of songs composed by Weill between 1925 (at the dawn of his career in Berlin) and 1943 (his time as Broadway's finest composer). None of these songs is well-known; some are unpublished; nearly all will take root in the memory and haunt your dreams. The singer is the extraordinary soprano Teresa Stratas, whom Lotte Lenya, Weill's widow, has dubbed the best Weill interpreter alive.

The best orchestral performance I've heard this year is Carlo Maria Giulini's reading, with the Chicago Symphony, of the noble, plagent, Eighth Symphony of Antonin Dvorak (DG 2531 046); the best operatic performance is an ancient one restored from a private tape: Maria Callas and Alfredo Kraus in a Lisbon

Continued on page 28



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CURRENT

Saving indoor landmarks . . .

MUSIC

continued from page 26

performance of *La Traviata* (Angel ZBX 3910), ablaze with the unique dramatic art of this haunted soprano, beautifully seconded by the ardent work of the young tenor. The pure sound won't thrill you, as does the Giulini-Dvorak, but the other values make amends.

Bygone performances well-restored—as was the Callas-Kraus *Traviata*—are in some ways the most rewarding aspect of the record releases these days, and among them are two more performances I rank especially high. One is a reissue of the noble, spacious readings by Artur Schnabel of the five piano concertos of Beethoven (Arabesque 8103-4), recordings made by the great interpreter in 1932 and '33 and still clear enough to reveal the pianist's fanatic devotion to the music. On another single record (Angel/Seraphim S 60345) the violinist Yehudi Menuhin and his sister, the late Hephzibah, perform the Violin Sonata of César Franck and the D minor Sonata of Brahms with a spirit of collaboration ("sibling revelry," did I hear you say?) that constitutes the exact definition of chamber-music performance.

Finally, two outstanding recordings of brand-new music that, I suspect, will be around for a while—one is the *Coro* by the Italian avant-gardist Luciano Berio, a dense but immensely poetic work lasting about an hour, for large chorus and orchestra, involving poetry in several different languages hurled exultantly together, a startling but moving celebration of the joy of words and music. It is performed by a Cologne group under the composer's direction (DG 2531 270). The other recording is perhaps more immediately approachable, the utterly delightful Clarinet Concerto by John Corigliano, a virtuoso showpiece full of profound ideas, an uproarious drama at times in which clarinet and orchestra seem to be arguing about delightfully trivial and tremendously important matters simultaneously. Stanley Drucker, for whom young Corigliano wrote the work, plays it magnificently with Zubin Mehta and the New York Philharmonic (New World Records NW 309).

Finally, a gift note for the music-lover who thinks he has everything, and the giver with $1,900 to invest to disprove the claim. Grove's Dictionary of Music and Musicians costs that much in its new edition of 20 huge volumes. As a compendium of musical knowledge it is unchallenged among books in English, and close to unchallengeable in any language. Even more important is that, alone among vast scholarly projects, the New Grove is written with love for the subject matter as well as knowledge. Its dimensions may be awesome, but its accents are remarkably intimate. Anyone who cares about music as something more than a warm soup to bathe the ears ought to acquire the New Grove—as a purchase, as a gift, or, when all else fails, through an interesting liaison. ■

PRESERVATION

BY ELAINE GREENE

Learning to protect significant interiors

Before we can preserve our patrimony, we must love it, and before we can love it, we must know it is there. Thus, the first stage in the work of historic preservationists is usually the building survey or inventory. Such documentation exists or is being compiled in most cities and towns in this country, but until now only building exteriors have been considered.

This limitation troubled R. Michael Brown, Fellow of the American Society of Interior Designers and member of the New York City Landmarks Preservation Commission, an arm of the local govern-

Continued on page 32



Lobby of E. H. Faile's 1932 Goelet Building (now Swiss Center), New York City.

It's new. It's beige.

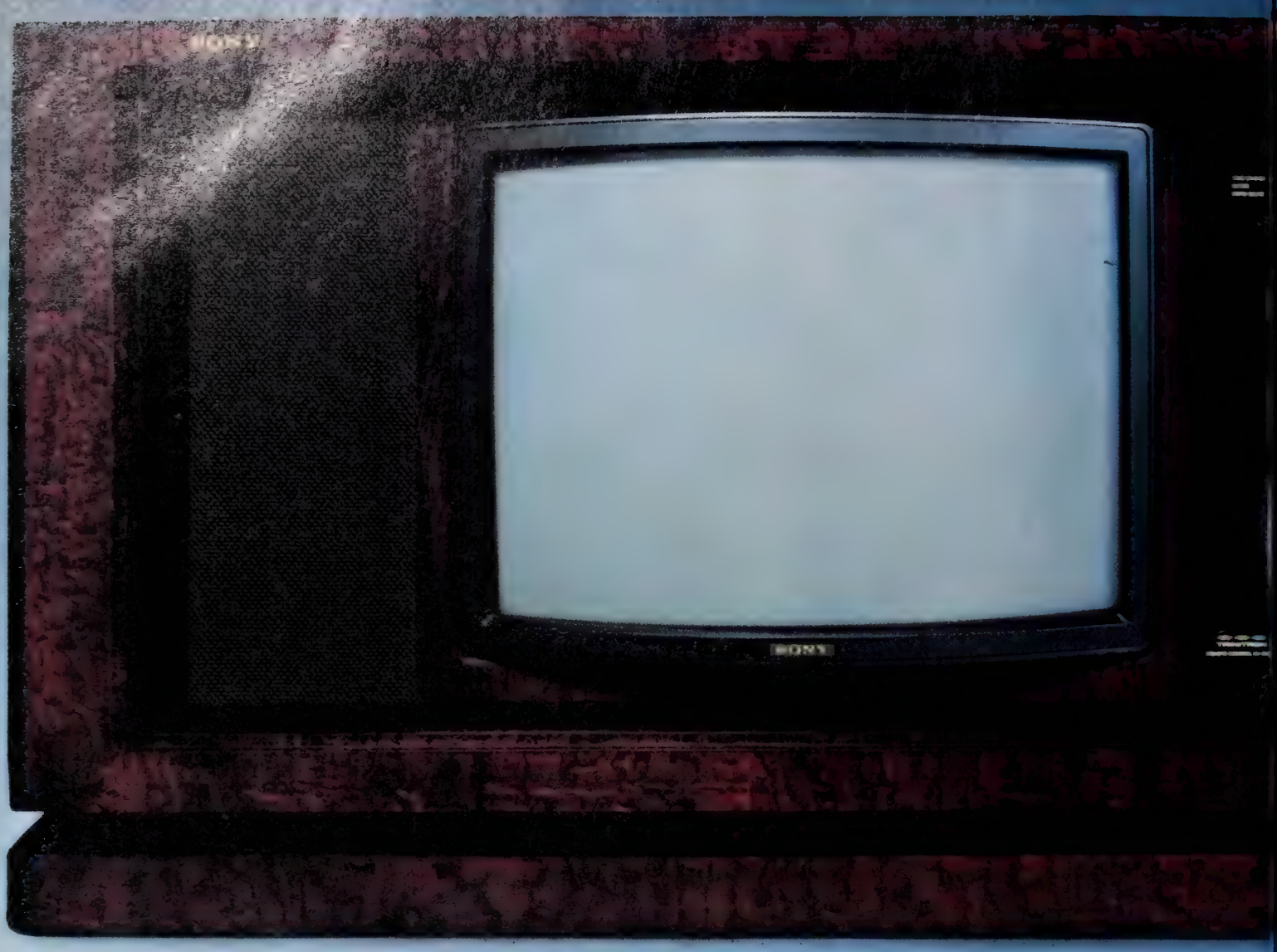
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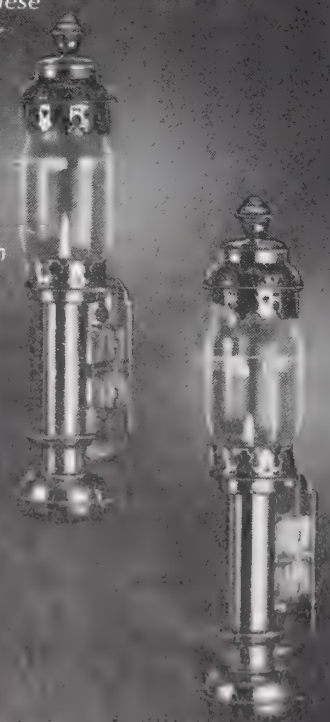


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PRESERVATION

continued from page 28

ment still surveying the area. Brown "recently realized we were ignoring the interiors, which are far more fragile than the exteriors. Interiors, even in a landmark building, are fair game for tampering, in the name of improvement, and we have lost a lot of good ones through insensitive remodeling as well as through demolition of the structure."

Spurred on by the loss of a particularly fine church interior (along with the rest of the building) on New York's West Side, Brown decided to do something. In the spring of 1979 he applied to the New York State Council on the Arts for a grant to explore the possibility of a pioneer interiors inventory. The Council gave him a personal Mid-Career Fellowship of $5,000, and once he began lobbying, wide-spread interest grew and grants became available.

The Significant Interiors Survey became a joint project of the American Society of Interior Designers and the city's Landmarks Preservation Commission, and Michael Brown was appointed its unpaid director. Money for staff, office, materials, and printing was awarded by the J.M. Kaplan Fund, by the fabric houses of Brunschwig, Lee/Jofa, and Scalamandre, and by the National Endowment for the Arts. In January 1980, Donald G. Prycer of the Landmarks Preservation Commission was appointed full-time research associate, and since that time, the Survey has documented some 1,000 New York City interiors (see illustrations) which have been entered into a computer. Many are in various stages of research.

Some of these listings will be designated landmarks by the Landmarks Commission and thus will be saved by state law from demolition or design alteration. But even those merely entered in the Significant Interiors Survey now have the advantage of being recognized by professionals as valuable designs, and the chances of loss through ignorance have been greatly reduced. In addition, the classification of historic designs aids scholars.

Michael Brown and his staff have done a job that has more than local value because they have broken new ground. To share their acquired skills with interior designers and preservationists everywhere, they have produced a book, *Preserving a Fragile Art: A Manual for Surveying Significant Interiors.* The volume will be published in early 1982 and cost $25. For a copy, inquire at the national headquarters of the American Society of Interior Designers, 1430 Broadway, New York, N.Y. 10018 (212-944-9220). ■



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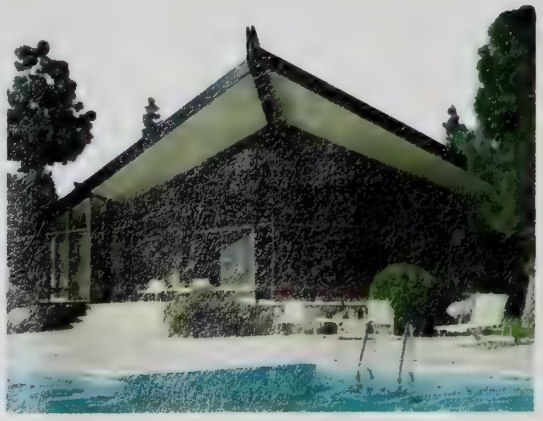
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Giving credit–where credit is due!

Are you credit worthy? How do you find out? Facts that women should know about borrowing

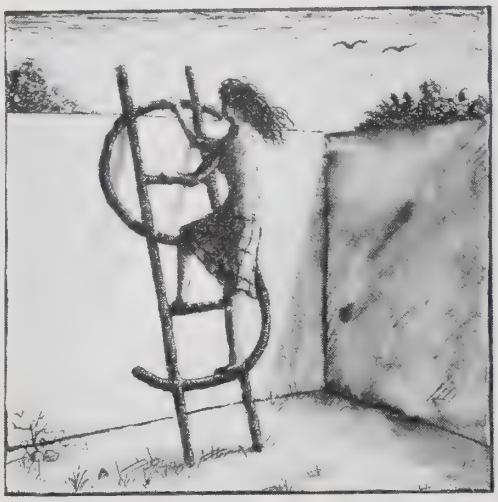
By Elaine Louie

A hundred years ago, indebtedness was a black mark on your character. The only people who asked for credit were those who were short on cash—the indigent or the desperate. Nowadays, if you have been loaned money by a bank, a store, or a gasoline company and have paid it back on time, you are a person with a past and a stake in the future. Without a credit card, it is hard to rent a car, cash a check, or get a bank loan to buy a house or a car. To have never borrowed and safely paid money back is to have never been born. And until 1975, in terms of credit, few women existed.

Why women couldn't get credit until 1975

Before 1975, creditors saw marriages as a financial unit, and that unit was the *man*. Credit was extended to couples only under the man's name. Women who wanted to be financially independent were asked humiliating and discriminatory questions about birth control, the creditors' assumption being that if women were going to have children they were not going to work. A working woman was expected to have a phone listed under her own name, and this requirement was intolerant of a married woman who usually listed her number under her husband's name for conventional and protective reasons. A woman's income was discounted 50 percent: If she made $20,000, it was considered as only $10,000. Women were legally discriminated against and denied credit merely because of their sex until October 1975, when the Equal Credit Opportunity Act (ECOA) was passed.

Today, it is still entirely possible that a woman may be discriminated against financially, but if she finds fault with the reason credit is denied her, she has legal recourse to appeal. It is easier now to establish a separate credit history, although, as Diane Muccio of Chemical Bank says, "Credit is not a right for everyone. I still cannot give a big line of credit to a person with four children, no



spouse, two dogs, and an income of only $15,000." Cathy Willis of Chase Manhattan adds, "Women have misinterpreted the ECOA by thinking that they are entitled to credit." Women have to prove their credit worthiness, but the criteria are clear.

How to get credit

First, woman must have some kind of income in order to prove her credit worthiness. This income must be legally declared. Underground economy—money made off the books—doesn't count. "If you don't want to declare it on taxes, you can't borrow on it," says Chemical's Muccio. "If the government doesn't know about it, *I* don't want to know about it either."

Income can be from a job, a separation agreement, maintenance support, child support, or an inheritance that's paid on a regular basis. "If a creditor asks your income," says Jonathan Jerison, attorney, Equal Credit Opportunity, Federal Trade Commission (which wages legal battles on behalf of consumers against discriminatory companies), "they must tell you that you don't have to disclose whether you get alimony, child support, or maintenance payments unless *you* want to list them as sources of income in order to improve your chances of getting credit."

With proof of income, the first thing to do (which will not get you credit but will get you the beginnings of a financial existence) is to open checking and savings accounts in your own name. "They are a reference for a financial person," says Cathy Willis. "A checking account, in particular," says Diane Muccio, "can show you're rarely overdrawn."

The next step is to establish credit somewhere. Some young people, fresh out of school, might have taken out education loans. If they have paid them back on time, they have established credit histories.

Another path toward building a credit history is to get a department-store charge card, which is easier to get than an American Express card or bank card such as Master Charge or Visa. The latter insist on a minimum income of $15,000. Department stores do not always insist on that large an income, figuring, says FTC's Jerison "that if they turn you down you won't shop in their store." Once you get a card at one department store, bankers advise that you then take that card as proof of your credit worthiness over to another store where you might get another card.

If you don't have the income required for a bank card, but have a friend or relative who will co-sign a small loan with you, you can establish credit that way. Bankers suggest that if you need to borrow you should make the smallest loan possible on a short-term basis. You can use your savings account passbook as collateral. Chase's Cathy Willis says, "If you have a $1,000 savings, you can borrow $500 and put up the $1,000 as collateral. Bank this loan, though of course you will lose the interest. While you'll want a short-term loan, you don't always have your choice of payment schedules. Shop around for the best deal. Find out what the annual percentage rate and all other charges are at different banks." Muccio also points out that you can make a dollar-for-dollar loan. "If you have $500 in your passbook, you can borrow $500." Again, the passbook is held as collateral.

"The purpose of the loan must justify the collateral," says Muccio. "We are interested in your property on a mortgage basis. If you are going to buy a car, we'll take the car as collateral. But we don't want a house as collateral for a $3,000 loan. Banks are not finance companies. For large loans, like $10,000, the loan officer will judge the value of your collateral, which must be marketable currency such as stocks, bonds, and nego-

Continued on page 38

Peter Blegvad

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F. Wing chair
G. Gateleg end table, 12″ W × 22″ D × 22½″ H
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I. Tray-top cocktail table, 38″ W × 38″ D × 17″ H
J. Sofa table, 52″ W × 16″ D × 27″ H

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PENNSYLVANIA HOUSE



















continued from page 34

tiable securities. We do not accept jewelry or furs as collateral. The loan officer is *not* an expert in stones."

The credit scoring system

Some creditors, such as your local grocery or liquor store, may give you credit simply by instinct and because you've lived in the neighborhood for three years. "But most stores and big card issuers have a credit scoring system—a statistical study of those who pay back and those who don't, which gives them a way to decide which people have earned credit points," says the FTC's Jerison. "Your income is not always the most important factor. Some of the system's criteria might include your zip code (which once turned into a race discrimination problem with a national mail-order house and was settled out of court); creditors may pay attention to the age and model of your car. A zip code can be more important than your income because people don't lie about their zip codes, but they do get confused about whether they're talking about a weekly or monthly income. Also, there are points for credit references, stability, how long you've been at your present address, and whether you own or rent. Other points are given for age, but the elderly, after 62, cannot be discriminated against just because of their age. Yet another criterion is occupation. We have a case in which a mail-order house gave more points to waiters than to waitresses."

If credit is denied

Many creditors report to credit agencies such as TRW, Trans Union, and Credit Bureaus Inc. These agencies have records on whether we have paid our debts and furnish these records to other retailers, banks, and finance companies. However, the agencies do not determine whether credit will or will not be given to you. (Legal enforcement agencies and lawyers cannot request your credit history unless it's accompanied by a court order.) Negative history stays on record for seven years, and bankruptcies for 10. Still other creditors deny you credit without even asking for your history. But you can appeal a credit decision and find out why it was denied.

Creditors are required by law to let you know their decision within 30 days, and you must appeal within that time. "The best part of the credit scoring system is that it's computerized—it is not an officer looking at you cross-eyed," says the FTC's Jerison. "The worst part of the system is the way people are told they've been turned down. It's hard for the FTC to eliminate discrimination because creditors will not tell you the entire scoring system—they are afraid that people will make up false histories to get credit." But if the creditor turned down your request for credit because of previous bad credit, they must tell you who reported your credit history. And if it's a credit agency, there is no charge to get your credit profile from that agency.

If you were *not* turned down for credit, there's an $8 charge to get your credit profile," says Delia Fernandez, TRW's Consumer Services Manager. "You have a right to dispute anything on the report, and TRW has to honor your dispute within 15 working days. If you're still unhappy with the report, you can add a consumer statement. If, for example, an account was never paid and it belonged to your ex-spouse who was legally ordered to pay it and didn't, you can add a consumer statement and explain this." Since not all creditors report to agencies, credit histories are not always complete. If you change your name and never tell the creditors, many of your accounts will not be listed. Your name, including middle initials, should be consistent on all records.

If your marital status changes

Should your husband suddenly abscond or die, a creditor cannot automatically close your joint account, "unless you show evidence of an inability to pay," says Jonathan Jerison. "If you had a joint account and both of you worked, you don't have to reapply. But a housewife may have to reapply." A married woman who has joint credit cards with her husband should change her cards from Mrs. John Doe to Mrs. *Jane* Doe in order to establish her own credit history. If she has her own income, she is even better off to change the joint account to an individual account.

"Everybody has the right to be treated as a separate individual in regard to his or her credit history except in those states with community property—Arizona, California, Idaho, Louisiana, Nevada, New Mexico, Texas, and Washington—where spouses are legally liable for the other's debts," says Jerison.

Whether women are single, married, separated, divorced, or widowed, they are advised by bankers, credit-card experts, and lawyers to establish their own credit histories. A woman's right to her own credit history is surprisingly new. The right should be seized.

For more information on your rights regarding credit, write the Board of Governors, Federal Reserve System, Washington, D.C. 20551, for these pamphlets: *Consumer Handbook to Credit Protection Laws* and *The Equal Opportunity Act and Women.*

Continued on page 42

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A Christmas present from the I.R.S.!

The 1981 Economic Recovery Tax Act offers great tax savings. Here are some you can take advantage of

By Paul Gross

Retirement planning. The new law lets you put a lot more money into a retirement plan. The money you contribute to it, as you probably know, is tax deductible, and the income earned is tax deferred until you start making withdrawals. Hence, the money in your plan will grow at a faster compound rate.

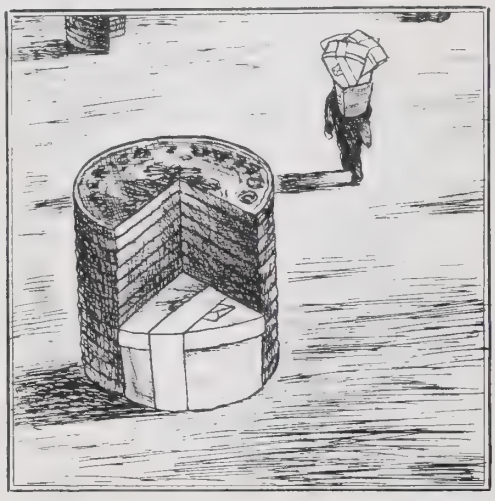
For one thing, you can now put up to $2,000 into an Individual Retirement Account (IRA). If your spouse doesn't work, you can contribute an extra $250 for his or her benefit. Moreover, there's no minimum requirement. If you make only $2,000 a year, you could put all of it into an IRA. (Under the old law, you could only contribute 15 percent of your salary up to $1,500 a year to an IRA.)

You can even contribute to an IRA if you are already participating in a corporate retirement or profit-sharing plan. That's a major new benefit. (IRAs had been limited to people not covered by a regular pension plan.) If you don't want to open an IRA, you could put an additional $2,000 ($2,500 if your spouse doesn't work) into your corporate retirement or profit-sharing plan.

If you are self-employed or you moonlight, you can shelter part of your earnings by opening up a Keogh plan—a retirement plan for the self-employed. You can stash 15 percent of your income, up to a maximum of $15,000, into a Keogh plan. Since a Keogh is a "qualified retirement plan," you could contribute an additional $2,000 to your Keogh. Or, you could open an IRA.

However, you will no longer be able to buy gold, silver, or diamonds for your Keogh or IRA. Any retirement funds used to purchase tangible investments will be treated as a distribution—and taxed. If you want to have some tangibles in your Keogh or IRA, make sure to buy them before the first of the year. But note that you will have to hold them until you retire. While you won't be taxed when your plan sells tangibles, you won't be able to roll over the proceeds into other tangibles.

This anti-tangible provision, which was put into the tax law at the last mo-



ment, may be changed. The hard-money crowd is already screaming. But I think Congress did us all a favor. The payoff from a tangible is long-term capital gain. These are wasted in a retirement plan because long-term gains will be taxed as ordinary income when the money is withdrawn from the plan. And that's a waste now that long-term capital gains are taxed at no more than a 20 percent rate. Your best bet, with a self-directed IRA, is to invest in high-income deals. That enables you to take the maximum advantage of a retirement plan's tax deferral benefit.

Child-care credit. The child-care credit has been increased. If you earn $10,000 or less, you can get a tax credit amounting to 30 percent of as much as $2,400 spent on one dependent, $4,800 for two or more. If you earned $10,000 or less, for example, and spent $4,800 on child care for two children, you'll be able to claim a tax credit of $1,440. As you may know, tax credits are worth far more than tax deductions. A tax deduction merely lowers your taxable income, while a tax credit cuts your taxes dollar-for-dollar.

MAXIMUM TAX CREDIT

Income	One	Two or More
$10,000 or less	$720	$1,440
10,000–12,000	672	1,344
12,000–14,000	648	1,296
16,000–18,000	600	1,200
18,000–20,000	576	1,152
20,000–22,000	552	1,104
22,000–24,000	528	1,056
24,000–26,000	504	1,008
26,000–28,000	484	960

The percentage of child-care expenses you can deduct falls off by 1 percent for each $2,000 of income over $10,000 until it levels off at 20 percent for people who earn more than $30,000 a year.

And even though it's called a child-care credit, it can be applied to the cost of taking care of an elderly dependent. You can claim a dependent as long as you pay for 50 percent or more of the person's support.

Home sales. You now have two years from the time you sell your house in which to buy a new one. If you pay as much or more than you received for your previous house, you will not be liable for a tax on the profit you make.

People 55 or older can now exclude from taxes up to $125,000 of the gain they make on the sale of their home. Under the old law, you could only exclude up to $100,000 of this profit. Note that this is a one-time exclusion. Once you use it, regardless of the amount excluded, it's gone. If you sell your house, for example, and decide to exclude $50,000 of the gain from taxes, you will have wasted $75,000 of tax exclusion.

Estate taxes. Chances are that you will have to rewrite your will. The new estate-tax provisions are one of the most significant breaks of the new tax law. The unified gift and estate credit will be raised in steps over the next six years. Under the old law, the unified credit was $47,000. That meant there were no estate or gift-tax liabilities for transfers of up to $175,600. Here's how much you can give or leave tax free under the new law:

1982	$225,000
1983	275,000
1984	325,000
1985	400,000
1986	500,000
1987 and after	600,000

After the turn of the year, you will also be able to leave your entire estate to your spouse tax free. Until now, you could only give your spouse up to $250,000 or one-half your estate—whichever was greater.

Starting in 1982, you will be able to give each person $10,000 a year ($20,000 if you make a joint gift with your spouse) tax free. Under the old law, you could only give $3,000 a year ($6,000 if a

Continued on page 42



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MONEY

continued from page 40

joint gift). That opens up a host of estate and income tax savings strategies. By making regular gifts to your children, for example, you will be able to get property out of your estate—where it might otherwise be hit with taxes. Moreover, the gift also shifts income taxes to your children, who will probably be in a lower tax bracket than you're in.

Less of a marriage penalty. Married couples who work will no longer have to pay as much of a tax penalty for legitimizing their relationship. In 1982, couples who file a joint return will be able to deduct an amount equal to 5 percent of the first $30,000 earned by the spouse with the lowest income. For instance, if a wife earns $40,000 and her husband $35,000 and they filed jointly, they could deduct 5 percent of the husband's first $35,000 of income. That works out to a maximum deduction of $1,500.

And since each spouse can open an IRA account, each can make tax-deductible contributions of up to $2,000—$4,000 all told. Furthermore, they could claim a tax credit of up to $960 for child-care expenses.

The All-Savers Certificate. Included in the Economic Recovery Tax Act is the new All-Savers Certificate, which is issued in denominations of $500. This makes most sense for people in a 30 percent or higher tax bracket. The interest on these one-year certificates is exempt from federal income taxes and some state income taxes.

The certificates pay an interest equal to 70 percent of the rate paid by one-year Treasury bills. For example, if a T-bill pays 15 percent, an All-Savers Certificate issued that week would pay 10.5 percent. However, if you should cash in your certificate before it matures, all of the interest you have earned from it will be taxable. ■

UPFRONT

continued from page 38

☐ more on your legal rights

When you apply for credit, expect certain questions and know that you have rights that are legally protected.

1. You may not be asked your sex on a credit application unless you want a loan to buy or build a home. Then a creditor has to ask your sex in order for the Federal Government to monitor compliance with the ECOA. You do not *have* to answer the question, however.

2. You do not have to indicate Ms., Miss, or Mrs. on your credit form.

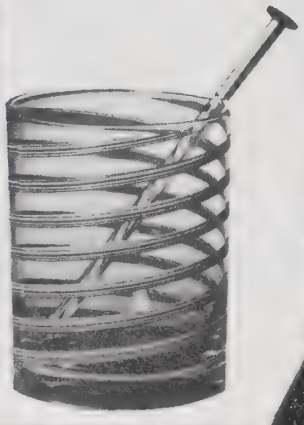
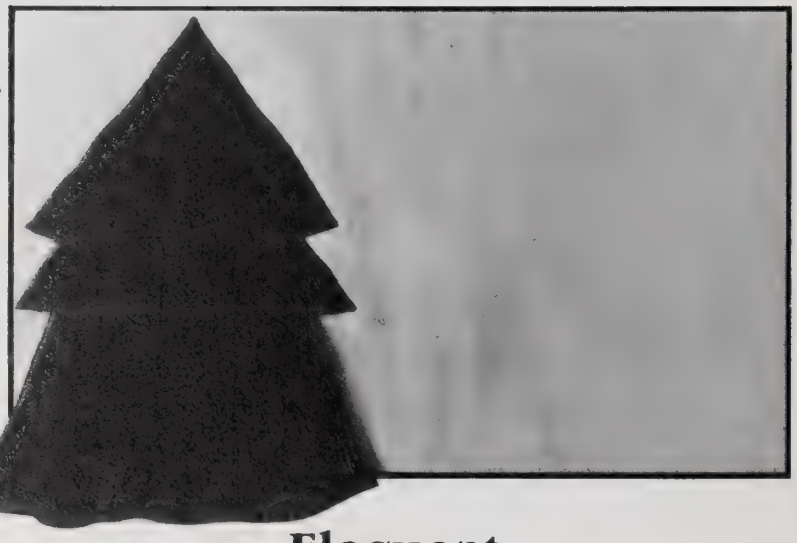
3. Unless you live in a community property state or rely on property that's in a community property state, a creditor cannot ask you your marital status when you apply as an individual for an unsecured account (one without collateral) such as a bank credit card or an overdraft checking account. In all other cases, a creditor can ask your marital status but only whether you are married, unmarried, or separated. (Unmarried includes single, divorced, or widowed.)

4. If you are married, a creditor has to consider your own separate income, even if it's part-time employment.

5. In order to figure out your expenses, creditor can ask you how many children you have, their ages, and your financial obligations toward them, as well as whether you pay alimony, child support, or maintenance.

6. Creditors cannot ask about your husband or ex-husband unless you rely on his income, or if he will use the account or be liable for it, or if you're using income from alimony to support the application. But if you live in a community-property state, a creditor can ask about your current or former spouse.

7. Creditors must consider information leading to proof that your spouse's *unfavorable* credit history does not reflect accurately on your credit history. On the other hand, you can try to show that a favorable credit history on any account in your spouse's name reflects your own credit history correctly. ■



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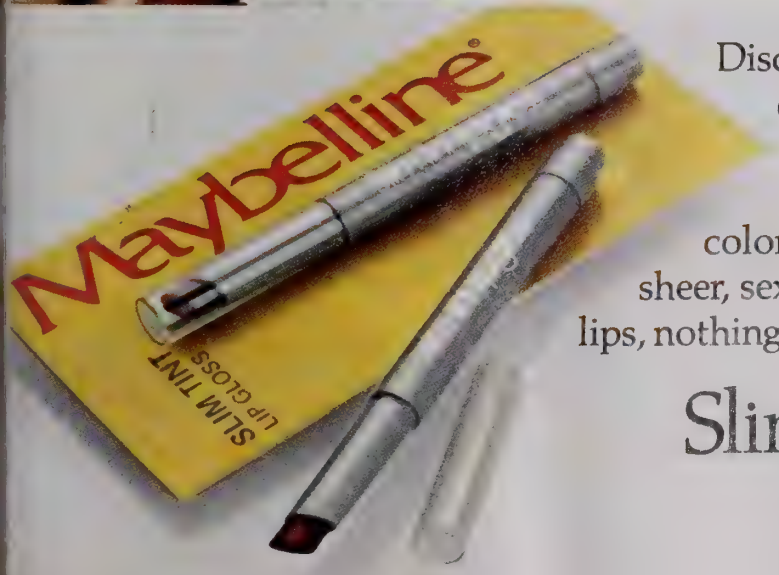
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Only Armstrong Designer Solarian® II could capture such richness of color, such depth of design.

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See Tiffany Square and the other remarkable Designer Solarian II floors at your Armstrong retailer, listed in the Yellow Pages under "Floor Materials."

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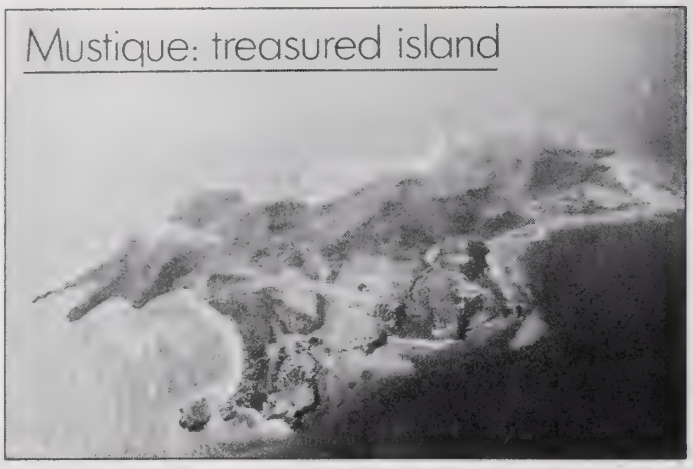
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Edited by Diane Welebit

Mustique: treasured island

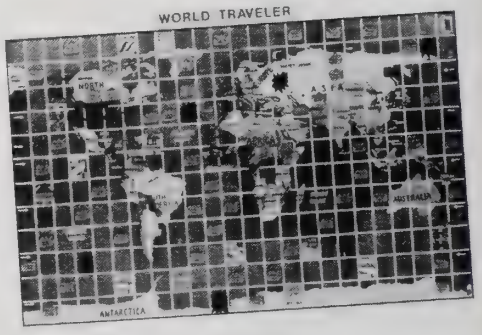


Mustique is a small, quiet, privately owned, luxurious Grenadine island in the West Indies. Its emerald form rises from a clear sea just south of St. Vincent. Many of Mustique's most interesting houses (including Princess Margaret's) and its one hotel, the Cotton House, are the architectural work of the late British set designer Oliver Messel—which explains why Mustique has the slightly unreal feeling of a stage set. Most of the houses on the island—small-scale, with terraces, big windows, and doors facing the constantly blowing tradewind—may be rented by the week. At the Cotton House, guests stay in white bungalows surrounding a restored 18th-century sugar mill where meals are served. *(Continued on page 48)*

Bussaco: palace in a forest



Once the hunting lodge of Portuguese kings, the Bussaco Palace is now a secluded hotel surrounded by 250 acres of thickly forested hills near the town of Mealhada in northern Portugal. Although Portuguese know to go to Bussaco for quiet weekends, it's almost unknown to outsiders. The palace itself is a humorous tangle of battlements, buttresses, towers, turrets, outside staircases, gargoyles, and arches—all characteristic of the exuberant Portuguese architectural style known as Manueline. The hotel's 70 private rooms and 8 suites are wonderfully spacious, and have pretty glazed tile panels by Colaco, sculptures by Manini, paintings by Condeixa, tapestries, fine rugs, and antique furniture. The garden is a stroller's delight, with lakes, swans, animal topiaries, wisteria-covered trellises, and mimosa-lined paths that lead to windmills and incomparable views. In the forest beyond, there are over 700 varieties of native and exotic trees, including New Zealand monkey puzzles and Japanese camphor trees. A ritual that attracts people from all over is the suckling pig roast held at Pedro dos Leitoes, a local restaurant. One can also go swimming, fishing, mountain climbing, and riding, and taste rare wines at the hotel. There are also 29 wineries nearby that welcome visitors. The hotel is open year-round. Reservations: Palace Hotel, Mata do Bussaco, Bussaco, Portugal. tel: (0031) 93101. ELLISEVA SAYERS



global game

What country are you in when you're southwest of Algeria and north of Upper Volta? If you're playing a new game called *World Traveler,* and your answer is Mali, you get to move ahead 10 spaces on a playing board that's a map of the world. Players roll dice, answer geography questions, and follow instructions like "Report to Peru immediately for a mountain-climbing expedition." To order, send check or money order ($12.95 plus $2.50 postage) to: Mr. World Traveler, Ltd., Box 350A, Boston, Mass. 02134



guide to the moon

Nagel's, whose Encyclopedia-Guides cover places all over the world, also publishes an extra-terrestrial travel guide—*The Moon* ($19)—available through Masson Publishing USA. Order by phone: (212) 838-8510.

The Bettmann Archive, Enrico Ferorelli



The Mascheronis' bag is sculptured, uncluttered, carefully crafted and



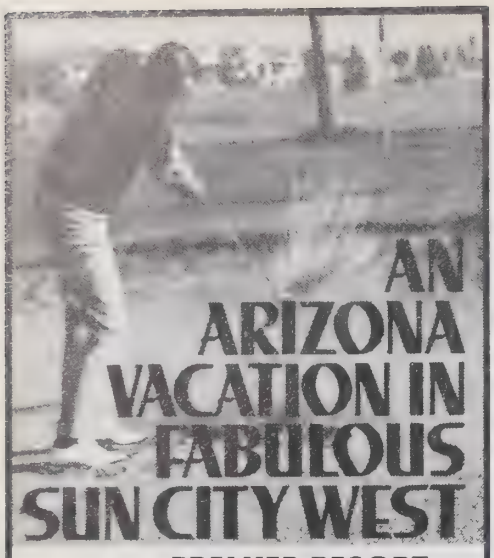


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"That's why we use this Silhouette II luggage," Sarina says. "It has the clean, uncluttered lines we prefer. The sculptured handle is amazingly soft and comfortable. Yet Silhouette II is as durable as Samsonite can make it."

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continued from page 46

The hotel has its own beach and pool and also offers waterskiing, sailing, and scuba diving. Bare feet are welcome at the island's only nightspot, Basil's Beachfront Bar, where backgammon, rum punches, a steel band, and fish fries liven up the evenings. The Mustique Company, which owns the island, has chosen to limit building and commercialism, and in this era of Caribbean super-development, Mustique is a rare even though costly find. Staying there: For reservations at the Cotton House, contact Utell International Inc., 800-223-9868 (in New York State 212-757-2981). For house rentals: The Mustique Company, Mustique, St. Vincent, The West Indies. Getting there: Mustique Airways offers charter flights from St. Vincent to Mustique.

HILLARY JOHNSON

☐ auction goer's holiday

On Saturday, December 5, Morton's Auction Exchange in New Orleans will hold an auction of Christmas gifts—clocks, silver, porcelain, jewelry, and antique dolls, valued from $50 to $15,000. The Christmas Auction Weekend Package offered by Morton's includes two nights with breakfast at the first-rate Pontchartrain Hotel; limousine to Morton's for the auction, night-before preview, and private reception; plus extra time and tickets for French Quarter house touring. Cost is $199 per person, double occupancy. Reservations: French Quarter Tours, (800) 535-7793

☐ walkie-talkie ski lessons

A walkie-talkie system now links teachers and students at the ski school of Copper Mountain, a Colorado resort 75 miles west of Denver. With the strap-on "Communicator," teachers can verbally guide students around turns and over moguls from as far as 500 yards away. For information and reservations at Copper Mountain, call (800) 525-3891.

☐ tennis everyone

The Cuernavaca Racquet Club, located in the cool green hills 50 miles south of Mexico City, will offer special four- and six-day tennis holidays through December 15. Until last year, the Club was open only to members. Now, with 32 new suites designed by David Easton—each with a living room, bedroom, and terrace—guests can get a temporary membership for short stays. There are nine tennis courts terraced into the hillside, and four have night lighting. There's also a heated swimming pool and the main Clubhouse with two restaurants. Tennis holidays include breakfast, dinner, and lessons. Prices start at $339 for four days, $565 for six days. (Rates change after December 15.) Information: Robert F. Warner, 711 Third Ave., New York, N.Y. 10017; (212) 557-3640. *(More travel, page 50)*

☐ a map to wrap

Gift idea for travelers: **The House & Garden Guide to the Private Historic Houses of France,** a map-guide to 331 historic châteaux to visit (with days, hours each is open to the public), how to get there by car or train, plus nearby hotels and restaurants. To order, see coupon below.



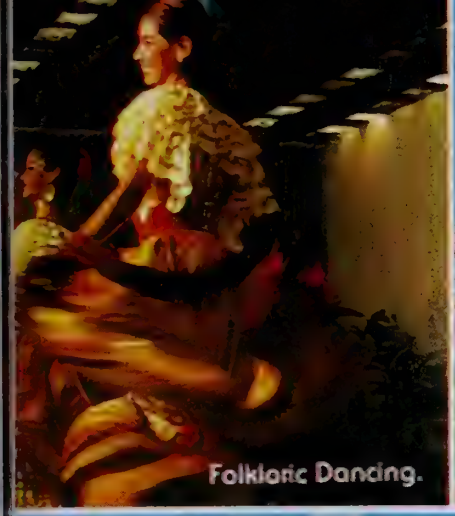
To order your *House & Garden* map of France please return this coupon with your name and address to *House & Garden,* P.O. Box 2793, Clinton, Iowa 52735. Please enclose check or money order. Allow six weeks for delivery.

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November 1981

Circle the number of each booklet you want. Add $1 for postage and handling. Do not send stamps. Allow up to six weeks for delivery. Mail to:

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□ booklets to help you plan your cruise

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2. Sitmar Experience: Sitmar's 7-, 10-, 11-, and 14-day cruises aboard the *Fairsea* and the *Fairwind* to Mexico, the Caribbean, through the Panama Canal, and to Canada and Alaska.

3. Commodore Cruises: 7-day cruises out of Miami that stop at Puerto Plata, St. Thomas, San Juan, Cap Haitien.

4. Bahama Cruise Lines: Cruises aboard the S.S. *Veracruz* leave from Tampa and call at Cancun, Cozumel, and Key West.

5. Karageorgis Cruises: 14-day cruises leaving from Venice and making stops in Yugoslavia, Greece, Israel, and Turkey.

6. Paquet MS *Mermoz* Caribbean Cruises: Five different cruises to choose from—one's a music festival, another stops at archaeological sites in Mexico.

7. Costa Cruise Planner: Cruises to the Bahamas and other Caribbean spots, South America, and to Egypt.

8. Royal Viking Line Cruise Atlas: Cruises to places all over the world—Alaska, Canada, the Black Sea, Iceland, Russia, Mexico—and one that goes around the world in 75 days.

9. Norwegian Caribbean Lines: 3-, 4-, and 7-day cruises—some include a stop at a private Bahama Out Island.

10. Cunard's Caribbean 1982: 7- and 14-day cruises aboard the Cunard *Countess* and Cunard *Princess.* Air/sea packages.

11. *Queen Elizabeth 2*: 2- and 3-week winter vacations around the world, including cruises to South America, Southeast Asia, Africa, and Japan.

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It's time to stop dreaming about sailing the South Seas. Time to plan the cruise of a lifetime.

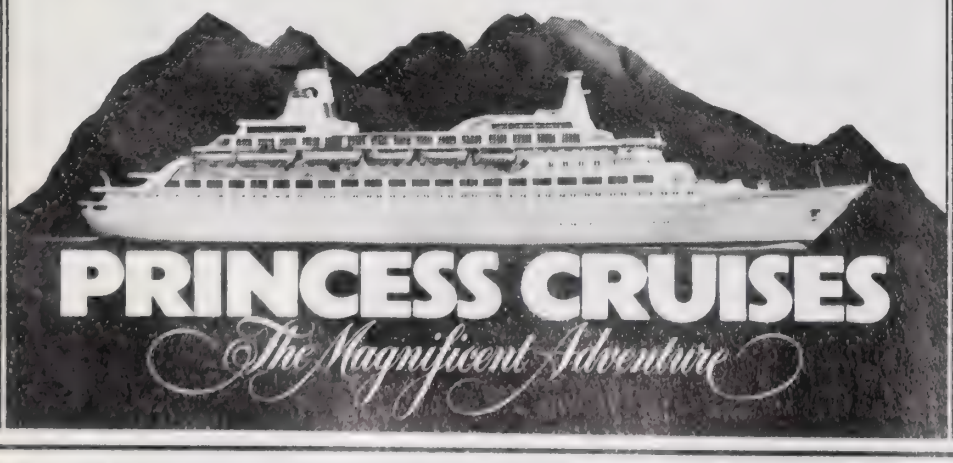
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Your ship, the luxurious British-registered Pacific Princess.

Cruise from California to Sydney Sept. 14, 1982 (28 days). Or Sydney to Los Angeles Oct. 13 (27 days). You can also sail round trip (55 days).

Whichever you choose, our South Pacific Value Package will save you money. With free flights to and from the ship from Gateway Cities and other special features. Book before March 15, 1982 and the savings get even more exciting.

Contact a travel agent now. Or write Princess Cruises, Dept. HGSP111, 2029 Century Park East, Los Angeles, CA 90067.



PRINCESS CRUISES

The Magnificent Adventure

TRAVEL

continued from page 48

□ Assateague: nature preserved

Wild ponies wander freely on Assateague Island, a 32-mile-long sliver of sand and scrub parallel to the Maryland and Virginia coasts. It's part national park, part state park, and part wildlife refuge. Beaches are sweeps of clean white sand. There are camping sites on the dunes, some open year round, and hotels in Ocean City, Maryland. To get there, drive across a bridge at either end—one in Maryland, the other in Virginia. Park rangers have trail guides and information. The Chincoteague Wildlife Refuge, in the southern, pine-forested section of the island, is a good place for walking and watching birds. Information and reservations: Assateague Island National Seashore, Route 2, Box 293, Berlin, Md. 21811. D.W.

□ solution for seasickness

The newest medicine for preventing motion sickness, Transderm-V, is a thin, dime-sized patch—similar to a tiny Band-Aid—that you stick behind your ear. The medicine is absorbed through the skin. One patch lasts three days—convenient for people traveling on a cruise. Sold with doctor's prescription.

On this year's vacation, all we got for $80 a day, was this:



A hotel room, juice, a roll and coffee

Next year, for $110 a day, we're taking a "Fun Ship"® cruise that includes all this:



Eight meals and snacks a day



Excellent service



Great live entertainment



A full gambling casino



Gala parties



Dozens of activities



3 ports of call



No covers or minimums

What a bargain! Not only will we spend seven days in the sunny Caribbean visiting different islands, our cruise price includes eight meals and snacks a day, 24-hour room service, dozens of shipboard activities, gala cocktail parties, a full gambling casino, and dazzling nightclub entertainment. All for less than $30 a day more than the price of just a hotel room on our last vacation! And that hotel room was just for starters: The week's meals, taxis, and entertainment alone wound up costing us over $100 a day more! We don't want any unpleasant surprises like that again...so next year we're taking a "Fun Ship"® cruise — and from what our friends have told us we know we'll love it.



Weekly Departures:
The "Fun Ships"® Carnivale, Festivale, Mardi Gras and Tropicale depart every Saturday and Sunday from Miami for exotic Caribbean ports such as Nassau, San Juan, St. Thomas, Samana, Grand Cayman, Cozumel and Ocho Rios.

Cost comparison is based on per person, double occupancy rate.

(Money saving air/sea programs are available throughout the United States and Canada. See your travel agent.) Ships of Panamanian and Liberian registry.



The "Fun Ships" of
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From our Private Collection



A fresh look at some of your favorite Christmas cookies. And one with a new twist.

Viennese Sugar Twists

1 cup C and H Granulated Sugar
3/4 cup (1 1/2 sticks) butter
1 egg
1 egg yolk
1 teaspoon vanilla
1/4 teaspoon salt
2 cups all-purpose flour
1 cup finely ground blanched almonds
C and H Granulated Sugar

Cream together sugar, butter, egg and egg yolk. Beat in vanilla and salt. Stir in flour until well blended. Mix in almonds. Dough will be stiff. Break off about a tablespoon of dough. Roll on lightly floured board to 10 inches long and pencil thin (about 1/4 inch). Shape into pretzel. Bake on greased cookie sheet in 350 degree oven 10 to 12 minutes. Sprinkle with granulated sugar. Makes about 3 1/2 dozen.

Golden Thumbprints

1/3 cup C and H Golden Brown Sugar, firmly packed
1/2 cup (1 stick) butter or margarine
1 egg, separated
1/2 teaspoon vanilla
1 cup all-purpose flour
1/4 teaspoon salt
3/4 cup finely chopped walnuts
Candied cherries, jelly or melted chocolate pieces

Cream together sugar, butter, egg yolk and vanilla. Stir in flour and salt. Roll into 1-inch balls. Dip into slightly beaten egg white and roll in nuts. Bake in 375 degree oven 5 minutes on ungreased baking sheet. Remove from oven. Quickly indent each cookie center with thumb. Bake 8 minutes longer. Cool. Fill thumbprints with 1/2 candied cherry, bit of jelly or chocolate. Makes about 2 1/2 dozen.

For recipes of additional holiday cookies and delicious candies, send a self-addressed stamped envelope to: "Sweet Occasions," C and H Sugar Kitchens, 1 California Street, San Francisco, CA 94106.



C and H Pure Cane Sugar from Hawaii



Some windows say "vertical." The newest look calls for Levolor Vertical Blinds. Hundreds of new colors in aluminum, fabrics, and unique prints. Smoother-working, neater-stacking, better made. And you can match them to Levolor horizontal blinds!

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For more decorating ideas, send $1 for "Window Magic" to: Levolor Lorentzen, Inc. 1280 Wall Street West, Lyndhurst, N.J. 07071.

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The Farberware Convection Oven does an amazing thing with hot air: it continuously recirculates it within the oven, instead of heating up your kitchen and wasting costly energy. In fact, it cooks so fast and efficiently that it uses less electricity than an ordinary electric oven.

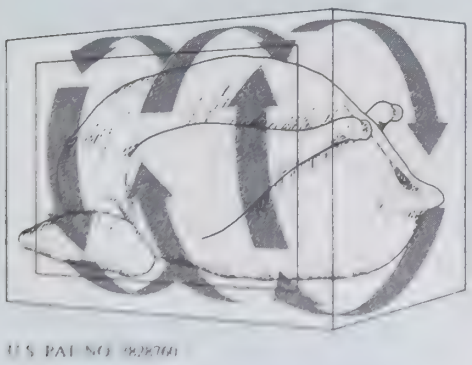
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If you're still feeling a little sentimental about your oven, think of this. You won't have to scour our Convection Oven's walls because we've treated them to vaporize food spatters while the oven is on.

The Farberware Convection Oven. It comes in several models, with features like our Precision Probe-A-Matic™ Control and Delay Start. People who own any of them are feeling a lot cooler toward their old ovens. Farberware.® 1500 Bassett Avenue, Bronx, New York 10461. Subsidiary of Kidde, Inc.



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KIDDE

DEAR H&G

By Margaret Morse

Q *We're new to this part of the country, and last winter were "locked out" of our car because of ice in the door locks. We'd like to keep this from happening again. Any suggestions?*

—W.K., Minneapolis, Minn.

A You can reduce the chance of a lockout if you condition your locks before the snow arrives—with dry powdered graphite (such as "Lub-a-Spray" by Panef Manufacturing Co. of Milwaukee). As a back-up it's wise to keep a tube of "Lock Defroster"—another Panef product—on hand, to help thaw frozen locks (or windshield wipers). Both products are available at many hardware stores.

If you ever use a car where the locks haven't been winterized and find all the locks iced over with no defrosting lubricant available, heat the key with a match or cigarette lighter, repeatedly, until it can unlock the door. This tip is from the *Auto Road Emergency Guide* card booklet (PCM Corp., Roslyn Heights, N.Y.).

Q *Could you please tell me where I can buy bonsai tools and publications about growing bonsai?*

—N.B., Junction City, Kans.

A Happily, there's a "Bonsai Sources" booklet listing several hundred specialists here and abroad who sell bonsai plant material, tools, pots, or offer lectures or classes. It's published by Bonsai Clubs International and is available in the U.S. and Canada for $2.50 ppd. (elsewhere, for $3.50 ppd.) per copy from Mrs. Rae Francis, 23 Padilla Court, San Ramon, Calif. 94583. Annual membership in Bonsai Clubs International is available for an individual for $13. For membership details, query Bonsai Clubs International, P.O. Box 2098, Sunnyvale, Calif. 94087.

Another nonprofit educational group you might consider joining to cultivate an interest in bonsai is the American Bonsai Society, Box 358, Keene, N.H. 03431 (annual membership for an individual, $15 and up).

Three excellent booklets—each with over a dozen chapters by different bonsai experts—are available from the Brooklyn Botanic Garden (1000 Washington Ave., Brooklyn, N.Y. 11225): "Dwarfed Potted Trees: The Bonsai of Japan" (booklet #13), said to be the first English-language publication on bonsai, and of perennial interest. "Bonsai: Special Techniques" (#51). And "Bonsai for Indoors" (#81), which requires special plant materials. Each is available from the above address for $2.25 a copy plus shipping (60¢ for the first copy, 10¢ for each additional copy): In other words, $7.55 ppd. to order all three. ■

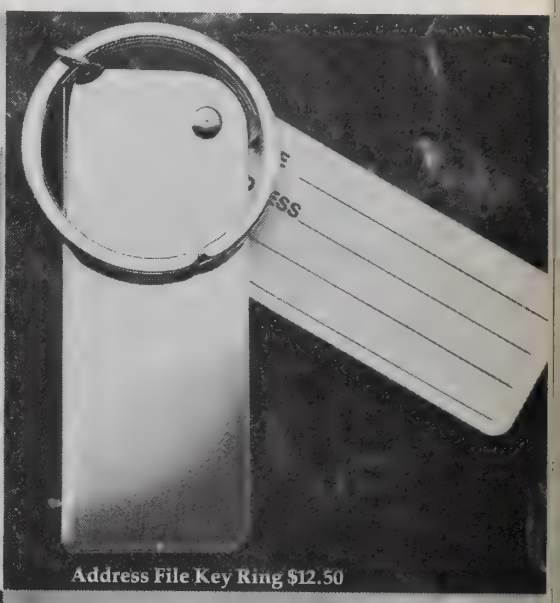
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Shillitos, Cincinnati, OH & KY
Argo & Lehne Jewelers, Columbus
Rike's, Dayton
Wendel's, Lancaster
OKLAHOMA
B.C. Clark, Oklahoma City
OREGON
Zell Bros. Jewelers, Portland
PENNSYLVANIA
Hess's, Allentown
Bixler's, Easton
Fellin's Jewelers, Hazleton
Wayne Jewelers, King of Prussia
Appel & Weber, Lancaster
Lippman Stores, PA & NJ
Musselman Stores, eastern PA
Bailey Banks & Biddle Stores, Philadelphia
J. E. Caldwell, Philadelphia
Strawbridge & Clothier, Philadelphia
John Wanamaker, Philadelphia
Kaufmann's, Pittsburgh
RHODE ISLAND
Tilden-Thurber, Providence
SOUTH CAROLINA
Hamilton's Jewelers, Charleston
Sylvan Brothers Jewelers, Columbia
Belk-Simpson Co., Greenville
Hale's Jewelers, Greenville
Smithwick Jewelers, Greenville
TENNESSEE
Andrew Morton, Inc., Knoxville
Kimball's Jewelers, Inc., Knoxville
Goldsmith's, Memphis
Phillips & Buttorf, Nashville
TEXAS
Taylor Bros., Corpus Christi
Corrigan's, Dallas
Haltom's Jewelers, Ft. Worth
Sweeney & Co., Houston
Corrigan's, Houston
Foley's, Houston
Frost Bros., San Antonio
Hertzberg's, San Antonio
UTAH
Felt-Buchorn, Salt Lake City
Z.C.M.I., Salt Lake City
VIRGINIA
Mary Baynes Gifts Ltd., Arlington
Keller & George, Charlottesville
Crown Jewelers, Fredericksburg
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Schwarzschild Bros., Richmond
WASHINGTON
Friedlander & Sons, Seattle
WASHINGTON, D.C.
J.E. Caldwell
Garfinckel's
Chas. Schwartz & Son
Woodward & Lothrop
WEST VIRGINIA
Keith H. Knost, Shepherdstown
WISCONSIN
George Watts & Son, Milwaukee

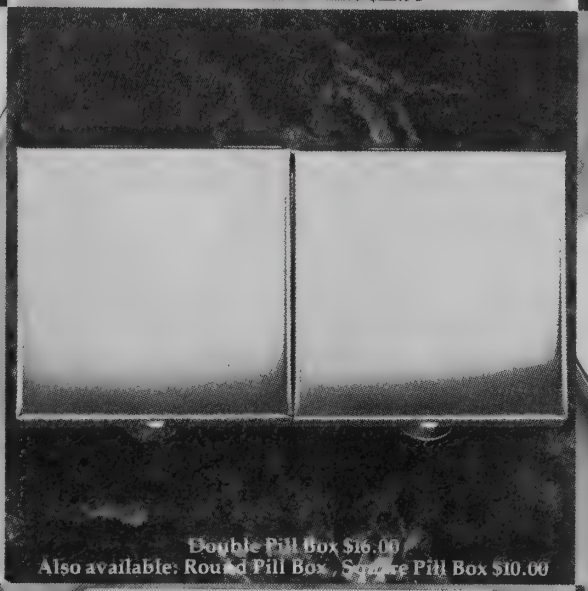
FOR LESS THAN $25, GIVE A PRICELESS REED & BARTON GIFT.

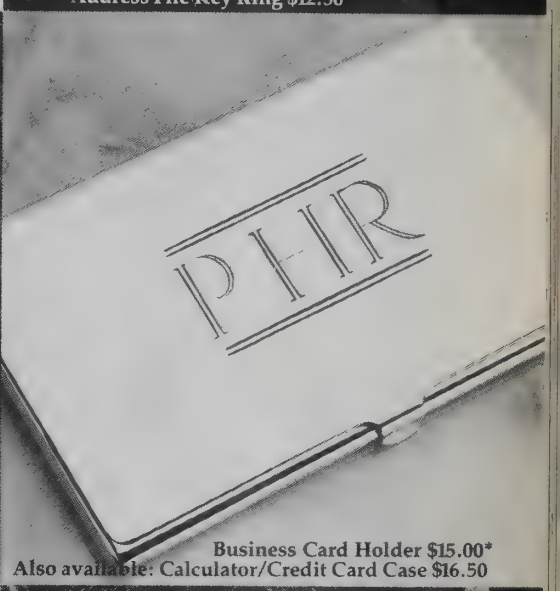

Gum Paque $12.95


Double Picture Frame $12.95


Address File Key Ring $12.50

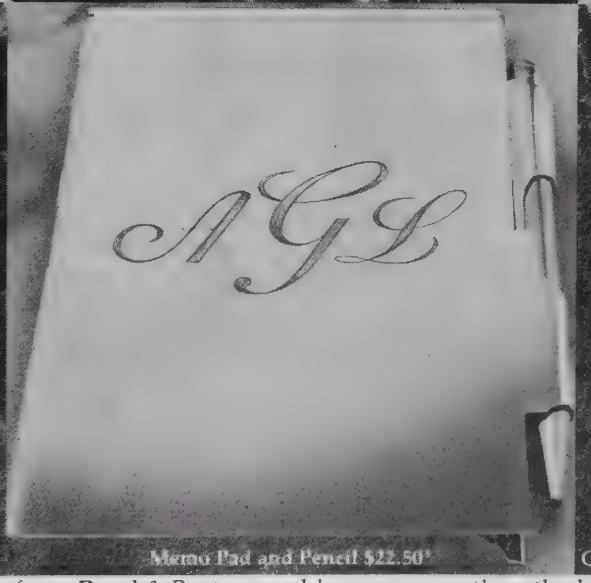

Pocket Comb $12.50


Double Pill Box $16.00
Also available: Round Pill Box, Square Pill Box $10.00



Business Card Holder $15.00*
Also available: Calculator/Credit Card Case $16.50


Clic-Lite Flashlight $12.50



Memo Pad and Pencil $22.50*

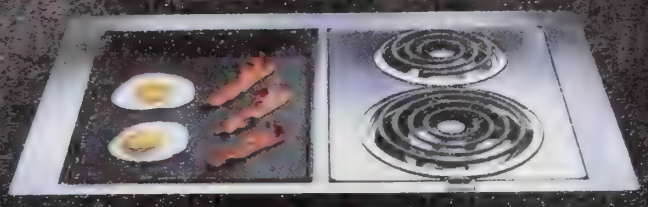


Gillette Atra Razor, silverplated handle $24.50*

A silverplated stocking stuffer from Reed & Barton could mean more than the biggest present under the tree.
For a store in your area, see the dealer listing on the opposite page. *Engraving slightly extra.

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Sale price includes Grill and coil module.
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For pre-holiday savings, you can count on
On sale November 1-28

Sears

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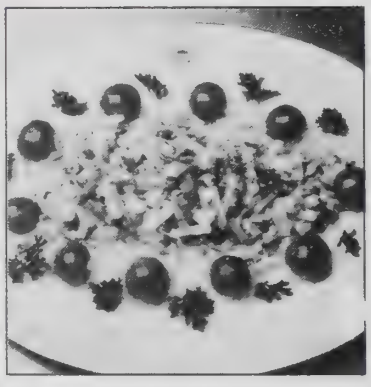
Food fit for a king–or president

Henry Haller, the White House resident chef, not only plans all the First Family's meals but also executes the menus for each party and state dinner held at the President's house (see pages 116–121). Everything at the White House is made fresh, including the champagne wafers and petits fours. In order to remember the most successful dishes, Chef Haller takes a snapshot of each and files it with the recipe. When developing a new recipe, Chef Haller makes a sketch for his assistants (he has seven) to follow.



Chef Haller chops vegetables

The recipes below were suggested by Mrs. Reagan for the luncheon honoring Prime Minister Muldoon. The peach mousse was especially developed for the dinner honoring President Sadat.



Decorative vegetable salad

■ VEGETABLE SALAD WITH FINES HERBES

(served with cold sliced Virginia Ham and Capon)

Note: Chef Haller cuts the vegetables for this recipe into 1-by-⅛-inch pieces, a size he calls *printanière.*

1 cup peeled celery, cut into printanière
1 cup peeled carrots, cut into printanière
1 cup unpeeled zucchini, cut into printanière
1 cup peeled cucumber, cut into printanière
2 egg yolks
Juice of 1 lemon
⅛ teaspoon white pepper
1 teaspoon Worcestershire sauce
1 tablespoon Dijon or hot mustard
2–3 tablespoons cider vinegar
¼ cup corn oil
1 tablespoon chopped chives
1 tablespoon chopped parsley
½ teaspoon salt

Blanch celery, carrots, and zucchini in separate pots of boiling salted water about 7 minutes. *Do not overcook.* Refresh under cold water, and drain. Put into a bowl and add the cucumbers. (May be made 1–2 days in advance up to this point. Lay the vegetables in one layer on a clean towel. Roll up loosely and refrigerate until ready to serve.)

Beat the egg yolks in a small bowl (preferably ceramic) with a wire whisk until light and lemon-colored. Add the remaining ingredients except vegetables and whisk vigorously until well combined. Add the sauce slowly to the vegetables while folding carefully with a rubber spatula to coat. (A spatula is less likely to break up the vegetables than a spoon.) Serve on lettuce leaves with cold poached capon or salmon, Virginia ham, or hard-boiled eggs. Or, add a pinch of cayenne to the sauce and serve with lump crabmeat. Serves 6.

■ RASPBERRY MOLD

(with blueberries and sliced peaches; served with Petits Fours)

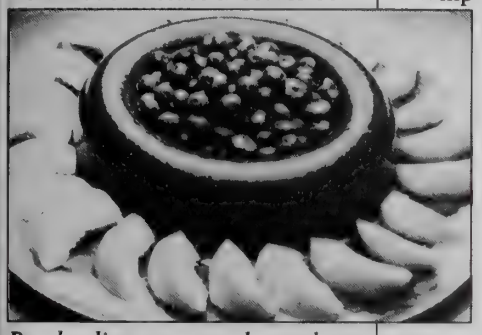
3 cups sugar
1 teaspoon corn syrup
16 gelatin leaves (or, 1 ounce powdered gelatin)
6 10-ounce packages frozen raspberries, thawed and drained
2 teaspoons kirsch
Fresh blueberries, optional
Fresh or canned peach slices, optional

Ken Probst, Billy Cunningham

Make a sugar syrup by boiling sugar and corn syrup with 1 cup water in a saucepan until dissolved. Set aside.

Soak gelatin leaves without stirring in a bowl of cold water 3–5 minutes. (If using powdered gelatin, follow package directions). Squeeze out excess water, and put softened leaves in the top part of a double boiler with water to cover. Let melt over simmering water and set aside.

Purée the raspberries in a food processor or in a blender. Add the sugar syrup, kirsch, and dissolved gelatin and mix together well. Pour into a 2½-quart ring mold. Refrigerate 3–4 hours or until set. Unmold, and fill the center with fresh blueberries if desired. Surround the mold with peeled peach slices or any other fruit that's in season. Serves 18.



Peach slices surround raspberry mold filled with blueberries.

■ PEACH MOUSSE CARDINALE

3½–4 pounds fresh peaches, peeled (or substitute canned Alberta peaches, drained)
Juice of 3 lemons
8 gelatin leaves (or ½ ounce powdered gelatin), see note
½ cup peach brandy
1 quart heavy cream
2 cups sugar
1 tablespoon light corn syrup
5 egg whites
2 10-ounce packages frozen strawberries, thawed and drained
4 tablespoons confectioners sugar
20 fresh or canned peach halves, optional
Pound cake cut into rounds the size of peach halves, optional
Whipped cream, optional
Almond paste, optional
Uncooked spaghetti, optional

Poach fresh peaches in simmering water to cover and the juice of 1 lemon 5–15 minutes or until tender when pierced with a fork. (Timing will depend upon size and ripeness of the peaches.) Drain peaches, cut in half, and discard the pits. Purée peach halves in a food processor or blender. You should have about 4 cups purée.

Soak the gelatin in a bowl of cold water without stirring 3–5 minutes. (If using powdered gelatin, follow package directions.) Squeeze out excess water and put softened gelatin with the peach brandy in the top part of a double boiler over simmering water. Heat gently until gelatin melts. Put into a bowl and stir in peach purée and remaining lemon juice. Set aside.

Whip the cream in a large bowl until very thick. Cover, and refrigerate.

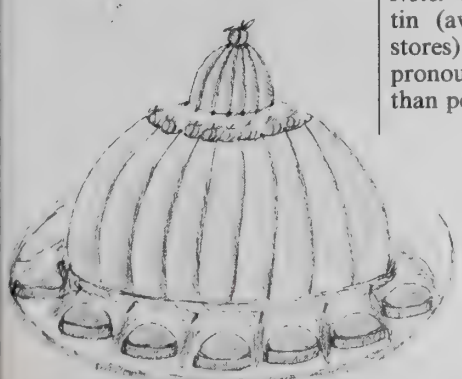
Put the sugar and corn syrup in a heavy saucepan with ¼ cup water and boil until it reaches the hard crack stage (or 290° on a candy thermometer). Meanwhile, beat egg whites in a bowl until stiff but not dry. Pour warm sugar syrup slowly into egg whites while beating constantly. Beat until cool.

Stir in the peach purée mixture and fold in the whipped cream. Pour into two 1½-quart molds and refrigerate 3–4 hours or until set.

Purée the strawberries with the confectioners sugar in a food processor or blender. Set aside.

Unmold the mousse onto a serving platter and surround with peach halves placed on top of cake rounds. Using a pastry bag, pipe whipped cream around the peaches to cover the cake. Pour the strawberry sauce over peaches or pass separately. (For an additional garnish, form "peaches" and "leaves" with colored almond paste. Hold spaghetti over a flame to color slightly and cut into ½-inch pieces for the peach "stem." Arrange on or around the mousse.) Decorate with additional whipped cream if desired. The mousse can be made a day in advance, covered tightly, and unmolded when ready to serve. Serves 18.

Note: Chef Haller uses leaf gelatin (available at specialty food stores) exclusively as it has a less pronounced flavor and texture than powdered gelatin. ■



Chef's own drawing for the presentation of Peach Mousse Cardinale.

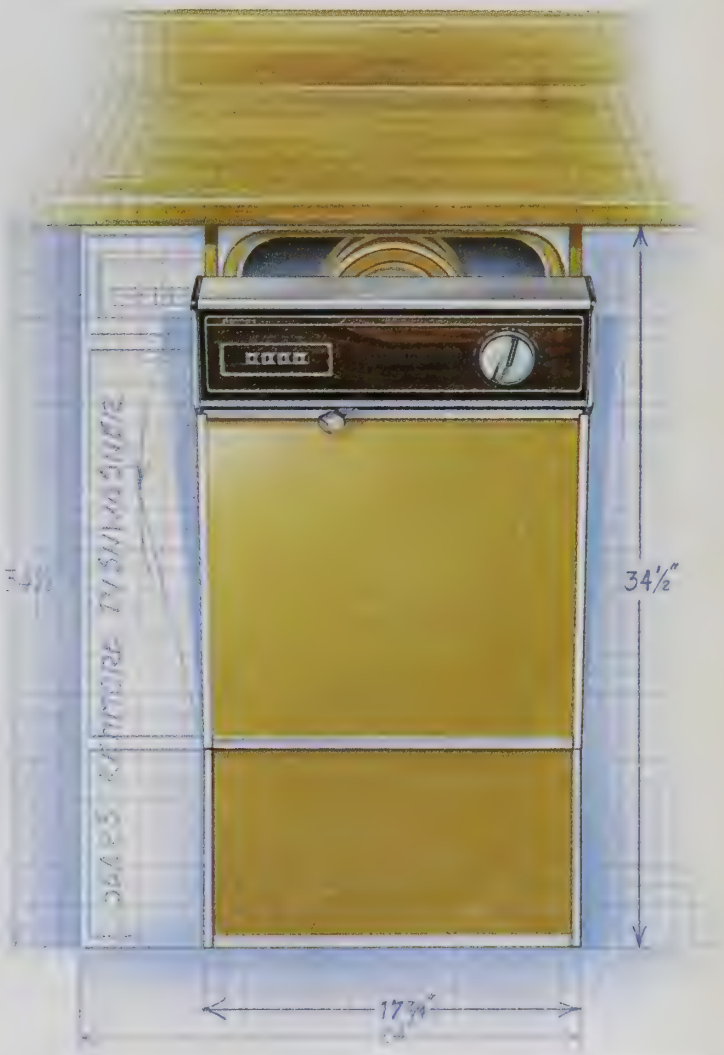
Pre-Holiday Sale November 1-28

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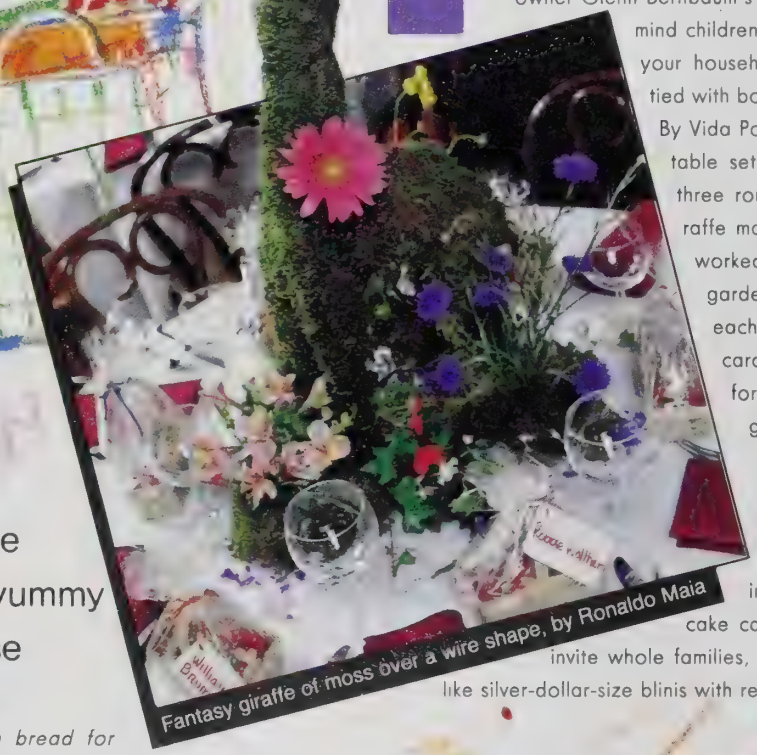
BY NANCY RICHARDSON



● *Place card/favor: little baskets of tiny jelly beans wrapped with see-through florist's paper, tied with narrow satin cord.* ● *Favors in take-home party sacks.*

fanciful birthdays, little children

The things children love about birthday parties were given a special twis for this six-year-old's celebration. The Place: Mortimer's, a neighbor hood restaurant in New York, known for a first-rate simple menu an owner Glenn Bernbaum's fine-tuned hospitality. Key: Mortimer's doesn' mind children, and a restaurant party takes the pressure of your household. Camouflage: 16 dozen helium balloon tied with bows and trailing ribbons make a rainbow forest By Vida Powell, Youth at Play. Another mass of color—table set with favor-filled shopping bags. Centers fo three round tables: a topiary bear, elephant, and gi raffe made by Ronaldo Maia Ltd., of sphagnum mos worked over a chicken-wire shape and planted in garden of old-fashioned, small-faced flowers. A each place—a basket of jelly beans with a name card; on each chair or highchair—a sequined tiar for girls, firemen's hats or baseball caps with alli gators for boys, and sailor hats for babies. Ac tion: A magician did unfrightening tricks a 4:30, before a 5:00 supper. Pianist John Szt played "Peter and the Wolf," while Deborah Kester, a nursery teacher, led wiggly guests in rounds of familiar songs before the birthday cake came in. Moral: Keep them busy. The fun is t invite whole families, order big cakes, serve parents hors d'oeuvre like silver-dollar-size blinis with red caviar, before the cake arrives.



Fantasy giraffe of moss over a wire shape, by Ronaldo Maia

putting the double-yummy in cheese courses

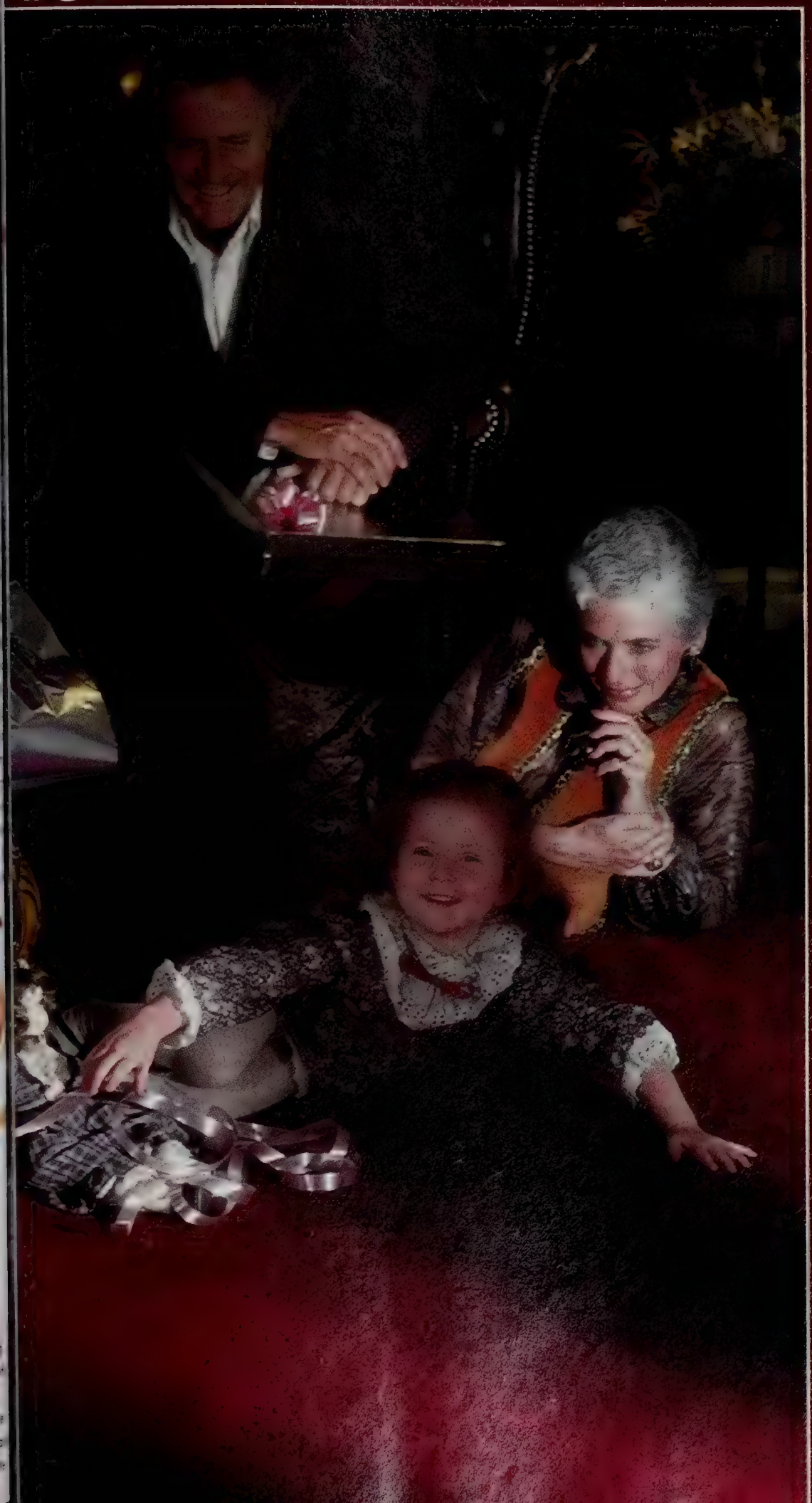
New ideas on how to serve cheese make this old favorite something impossible to skip. Marina de Brantes's hopelessly delicious brie enveloped in puff pastry, baked for 10 minutes, and served hot, runny, and crusty with watercress salad is a cheese course to stop a meal with. Others serve an unbaked but runny brie with hot brioche or popovers. ● *Shawn Driscoll of Glorious Foods recommends serving three kinds of cheese offering Bremners Wafers for hard cheese and toast ed French bread for soft. Place on a black lacquer tray with green grapes for good looks.* ● *Mushrooms filled with American blue cheese and cream cheese blended with raw chopped spinach and scallions make a neat, colorful hors d'oeuvre. Renée David of In a Basket serves them lined up in large flat baskets. For larger parties she adds baskets of blanched almonds, glass bowls of red caviar with chopped egg.* ● *Traditional English revival: a Stilton with celery sticks. A baby one is more manageable.*

Balloons: Instant Festivity, All-out Color



balloons—one of the simplest, least expensive, most colorful ways to costume a party room. Vida Powell, balloon specialist at Youth at Play in New York, recommends covering the ceiling with helium balloons—tied into bouquets in corners or over a table, left to hang individually, but in profusion, with ribbon ties as streamers. Tie others to chair backs and presents. Colors: for baby parties, soft milky pink and pale blue balloons with ribbons to match; for older children, carry out colors of table settings—with same-color or contrasting ribbons. Little guests go home with a cluster of balloons tied to a wrist or belt. For glittery, grown-up evenings: silver, transparent, or black balloons with lamé bows and streamers. Tip: Before deciding what colors to use, ask to have balloons blown up so you can see the effect. Vida Powell balloons, $15 a dozen, delivered.

NICE THINGS HAPPEN ON CABIN CRAFTS.

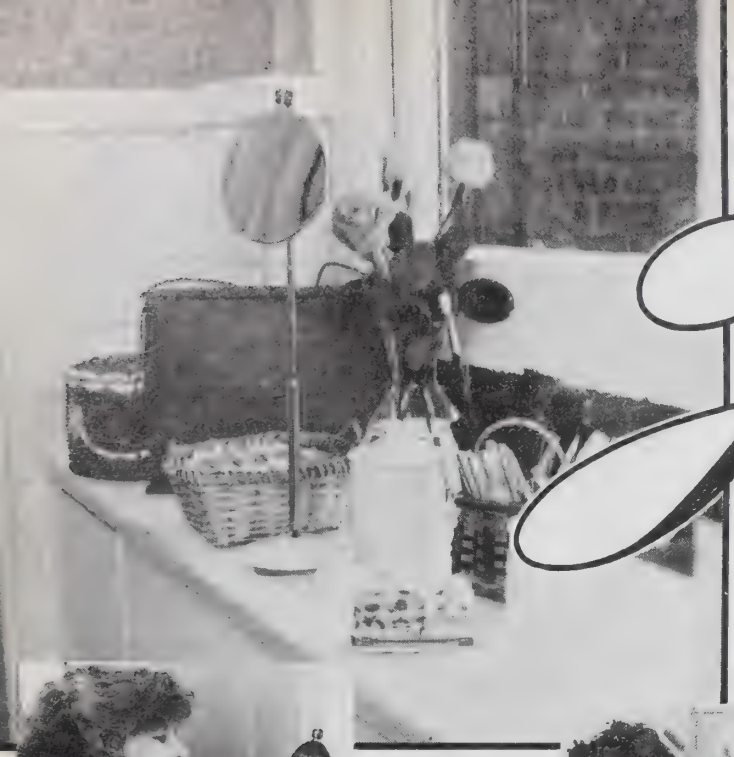


For those relaxed and comfortable moments at home, nothing looks or feels quite as beautiful and luxurious as a Cabin Crafts carpet. And there's the satisfaction, too, of knowing you own the finest. For only the world's leading carpet maker could combine the styling and design you want with the value and durability you expect. When it comes to carpeting, what could be nicer.

Cabin Crafts Carpets

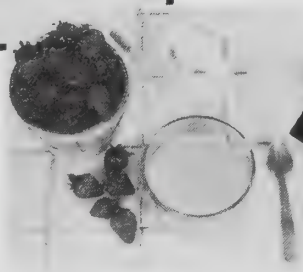
©1981, West Point Pepperell

Holiday highlights... Beauty head to toe... Facial treats made with fruit... Little luxuries... A posture pointer... Pretty perfume bottles...





◀ *Suction cups on the bottom of the mirror attach to any surface; one side magnifies. At the Lee Bailey shop at Henri Bendel, New York City; $16.*



"Sitting down just isn't my style. I'm a stand-up person," says Peri Wolfman. So the window sill is her dressing table, *above left,* outfitted with her favorite mirror that adjusts to any height.

Peri's refreshing face mask blends 4 strawberries, the yolk of an egg, a teaspoon of olive oil, and a pinch of salt. Pat on the face, rest 20 minutes with your feet up. "That's the hardest part—finding time to lie down!" Another favorite skin refresher: Dip a washcloth into hot mango tea, wring out, cover the face until the washcloth cools. Instant refreshment—and it smells so good!

Peri on fitness: "I'm not a gym person, so to take care of myself, I run 2 miles a day first thing in the morning, 5 times a week. And I never allow myself to ask, 'Am I going to run today?' Otherwise, I'm doomed. I just do it." More, page 164.

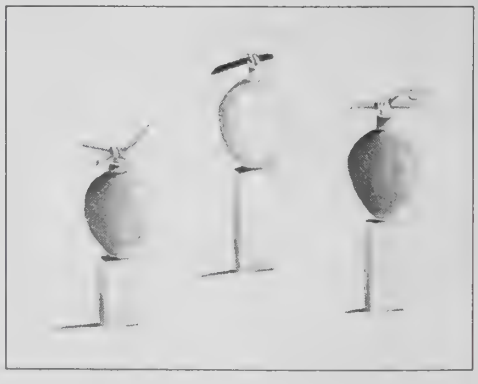
□ smoothing fancy feet

The Swedish Foot File is a great big polishing paddle, to whisk away calluses and dry skin effortlessly. Ten inches long and almost 2 inches wide, it covers lots of "footage" fast, and works more effectively than any pumice stone. Use the file on dry feet before the bath or shower; you'll see results immediately. $8.75 from Linda's Nail Studio, 2020 West Lunt Ave., Chicago, Ill. 60645.

□ old and new presents for the boudoir



◀ Sparkling face powders; satiny body creams; perfumes that hint at night gardens in bloom. Cosmetics are so appealing to the senses nowadays, it's only natural to keep them in something equally splendid. Some ideas, *left*—the "almost antiques": a palm-sized glass cylinder encased in lacy silver, for perfumed lotions and the like; a plump cut-glass powder jar with sterling top, and a fragile swansdown puff from the twenties. All at Cherchez. And a most modern hand-blown art glass perfume falcon, ▶ one-of-a-kind, shot with silvery crystal veins. By Steven Correia for Norell. For crafts appeal, Ann Smith's porcelain bottles, *right,* hold about an ounce of perfume each. Celadon-glazed, they have linen-wrapped stoppers. At the Creative Arts Workshop, New Haven, Connecticut.



NOW: COSMETIC COMPLEMENTS



Beautiful brushes can turn making up into a glorious indulgence. Some of the prettiest, above, *made of snow-rabbit fur, topped with silken cords. At Of All Things, New York City.*

□ making a great grand entrance

"First impressions count. So walk tall, head high," says Rena Ettlinger of Rena's Gym in Chicago, "to project a confident, youthful appearance." Regal posture comes naturally when abdominals are strong. And once this "girdle of strength" develops, shoulders fall into line automatically. Try this: a slight sit-up, exhaling, knees bent if you have back problems, hands clasped behind the head. Don't sit up too high—a third of the way at the most. It's the rib cage, not the stomach, you should feel. Start with a few repetitions. As you get stronger, do more.

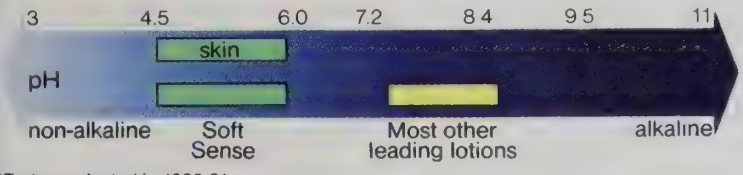
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*Tests conducted in 1980-81



New Soft Sense has oil-free softeners that absorb fast without leaving a greasy feeling. So you could even blow a cotton ball off your hand.

Your skin will feel softer and smoother.



You could even blow a cotton ball off your hand.

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Which is why when it comes to soft skin, Soft Sense is the skin lotion that makes a lot of sense.



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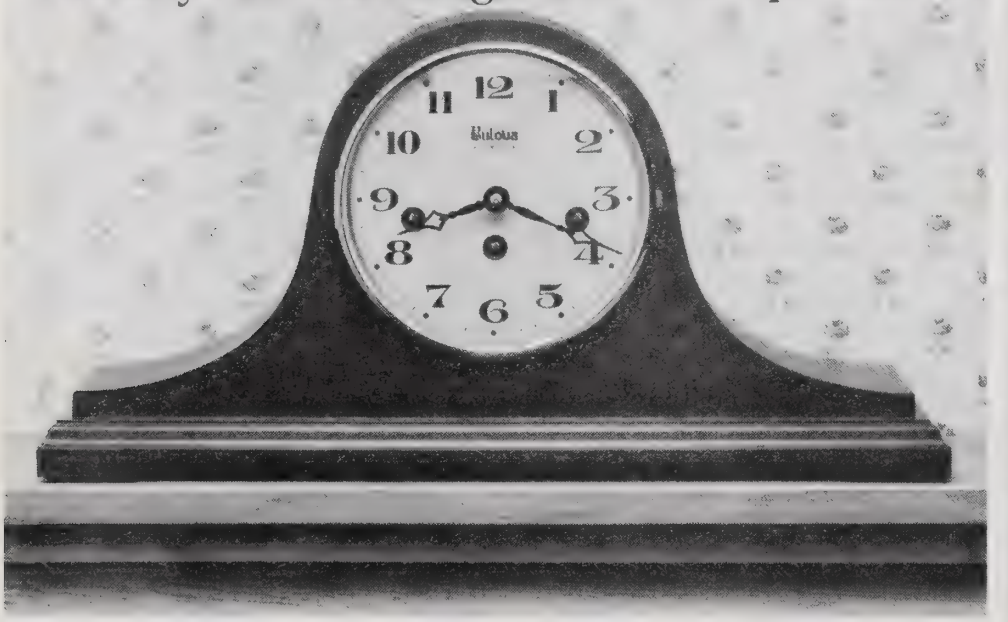
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The Wellington has a suggested retail price of $225.00.

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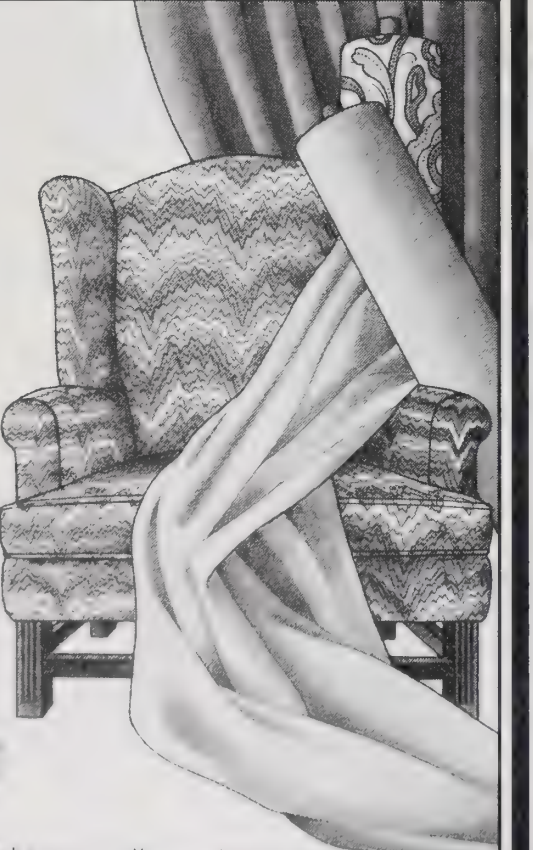


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continued from page 64

☐ beauty and health products new this month in the stores

The stores are full of wonderful beauty products to experiment with this season. Here are some for *your* Christmas list or to buy for those you love.

For the man in your life, **Devin Country Guest Soaps**–a walnut and a pinecone, in a woodgrain canister; $12.50. By *Aramis*.

You're at a restaurant. It's time to touch up your perfume. Forget your purse-size spray for now, and consider the alluring process of dabbing on your favorite solid perfume from a tiny palm-sized compact, as you and your partner wait for after-dinner coffee. One of the prettiest, from *Estée Lauder*'s Imperial Treasures collection: the **jeweler's enamel compact,** ruby red or deep blue, filled with solid Youth-Dew or Estée perfume; $18.50 and $20.

What's so nice about **Halston Night Silken Body Powder**? Its golden pearliness, to lend a subtle sparkle to the skin, and an undercurrent of dazzle to any evening; $25.

The **Burberrys Valet** is the ultimate travel kit for men. The zippered twill case has everything a man-on-the-go demands: large and small nail clippers, toothbrush, comb, wood-handled razor, nail file, 3.3-ounce bottle of Burberry Cologne Natural Spray, and a miniature bottle of Cologne. The Burberry scent: woody, woven with thyme, lavender, and camomile. The complete kit, $85.

Say you're spending a hundred dollars? Then splurge on **Lingerie de Voyage:** two delicate peach satin pouches, and Karl Lagerfeld's **Chloé** eau de toilette spray, bath gel, scented body lotion, and a luxury soap in a travel case. Don't leave town without it!

Sample the delight of **Missoni** perfume before you head for holiday cocktails. It's an elegant, inventive fragrance that mirrors the freewheeling Missoni fashion image. Packaged in the Missoni manner, in a lead crystal bottle with crystal stopper. One ounce of perfume, $135.

Eyes take on a rich shimmer, dusted with Burnished Plum **Rich Powder Eyeshadow**. Its color is close to the eyes' natural shadow, so it's especially flattering to brown, blue, or hazel eyes. If you've tried a pinky shadow and found it too red, this might be the answer for you. From *Germaine Monteil*'s Golden Midnight collection; $6.50.

Lips are lighter, more shimmery this year. To keep in step, update deep berry and wine lipcolors with a topping of *Lancôme*'s **Maquiglace Le Stylo Shining LipColour.** The A'dore shade is a light, translucent gold, to add just a hint of

frosty gilt to a kissable holiday pout; $8.

Have some fun with Barbara Cartland's new fragrances. A favorite for romantics: **The Heart Triumphant**, a bouquet of gardenias, carnations, jasmine, and roses in a heady eau de parfum spray; 1½ ozs., $7.50. From *Helena Rubinstein.*

Watch for the return of eyeliner, applied the newest way: not smudged—instead, sharp, definite, direct. Ahead of the pack comes *Lancôme*'s iridescent liquid **Liner Lumineuse** in sophisticated shades that mark it strictly 1980s and beyond. The "Metalite" liner is a flash of silver, more directional than gold, and more flattering to skin that tends toward yellow. Take a fashion approach and layer Metalite liner above Goldlite liner—it's like pairing a platinum engagement ring with a gold wedding band; very new and right. The built-in brush tip is thin enough to stroke the barest line right above your lashes; $8.50.

MARY SEEHAFER

Prices approximate. Available at fine department stores around the country.

□ your fragrance horoscope

The sign: Scorpio
Circa: October 23–November 21

The characteristics and temperament of Scorpio natives are complex and unique to the sign. Intensely emotional, with strong, self-contained individualities, Scorpios have personal magnetism, but are difficult for others to fathom. In a way, the fundamental Scorpio could be symbolized by an iceberg, with 4/5 of its presence beneath the surface. Self-reliance, energy, pride, and will power are marked traits of the sign. The Scorpio mentality is incisive, resourceful, and subtle, adept at formulating winning strategies for the attainment of goals. Not easily influenced and impossible to coerce, most Scorpios are endowed with a high degree of insight, and the courage of their convictions. They possess an uncompromising "all or nothing" philosophy of life. Scorpios can be aggressive, blunt, and intolerant, or given to excesses of self-indulgence, but many are also capable of self-sacrificing devotion, and profound spiritual awareness. They are frequently skilled in business, various fields of engineering, or surgery. Careers in law enforcement or the military also suit them well. In love and partnership, natives of Capricorn and Taurus harmonize well with Scorpios and understand their fixity of purpose.

A compelling and ultra-female fragrance is made for Scorpio and others by the designer James **Galanos** and carries his name. And Arden for Men's **Sandalwood** is an investment for worldly males of the sign. ■

MARIA REACHI

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The new rage for old toys

Children move aside—vintage lead soldiers and wind-up Popeyes are for grownups only

By Rita Reif

Publisher Malcolm Forbes collects toy soldiers. Producer Joshua Logan adores automatons. Bill Blass has a passion for toy frogs; Woody Allen is wild about windup comic-character toys, and artist Maurice Sendak has a mania for Mickey Mouse toys and acquires them in whatever form he can find.

Toy collecting is at an all-time high today, nationwide and around the world. Old toys that once enchanted small children today keep thousands of adults searching at shops, antiques fairs, auctions, and flea markets for possible acquisitions. Virtually every kind of toy made from the 19th century through the 1950s—tin wagons and robots, dolls with china heads and Shirley Temple faces, Popeye windups and Uncle Remus banks—is climbing in price, and rarities grow rarer each year. When it comes to their playthings, collectors are a very serious breed.

Mr. Forbes, for one, is extremely serious about his toy soldiers. The Forbes Magazine Museum of Military Miniatures in Palais Mendoub, Tangier, Morocco, numbers 70,000 soldierly toys. Recently at auction at Phillips in London, he added to his collection a vintage 1916 batallion. This set of 666 soldiers of the London Scottish Regiment went to Forbes for $12,339, making it the most expensive ever auctioned.

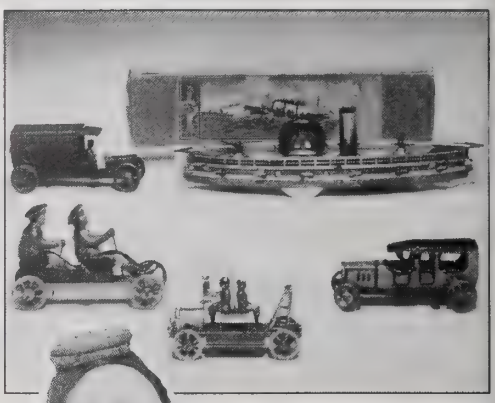
Mr. Forbes was also active in the bidding in August for the toy soldiers that British bank clerk Leonard W. Richards collected until his death at 75 a year ago. The 17,000 lead miniatures, the largest toy-soldier collection ever gaveled, totaled $124,890 in the two-day Phillips auction, an all-time high for such a specialty sale. The event also rewrote the record for a single toy soldier to $512.20 with the sale to a British collector of a British Camel Corps soldier manufactured by William Britains in 1910. When it was new, that palm-sized lead figure cost two pennies.

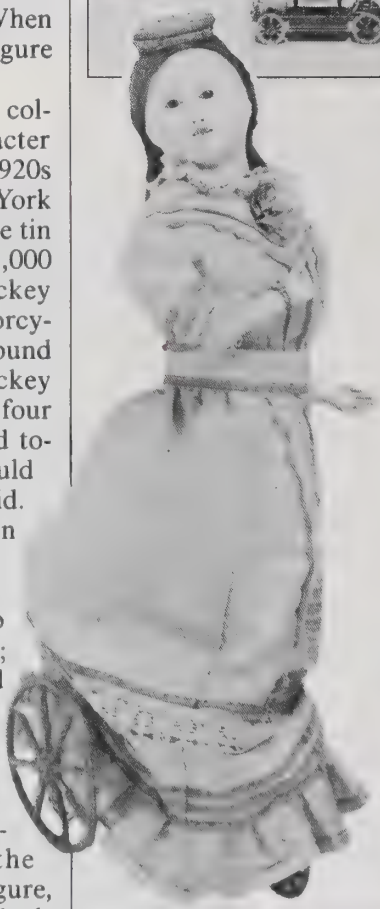
One of the most active areas of collecting is the windup comic-character toys that were all the rage in the 1920s and 1930s. Robert Lesser, a New York collector who owns hundreds of these tin windups, recently purchased for $3,000 one of the rarest of them, a Mickey Mouse and Minnie Mouse on a motorcycle, made in Germany by Tipp around 1930. Another German-made Mickey and Minnie with a barrel organ sold four years ago for $3,600. "If it appeared today, who knows how much it would sell for, maybe $10,000," Lesser said. "If you find it, you name your own price." The rarity of, and thus the demand for, these early Mickey and Minnie Mouse toys is due in part to the fact that they have five fingers; this error reportedly so angered Walt Disney that the producers changed the design to four fingers.

But the greatest Mickey Mouse toy ever made, according to Lesser, is the Slate Dancer, a 6-inch figure, with joints at knees and elbows, shown dancing on a roof. Very few Slate Dancers have surfaced, and this toy would probably command five or even six figures if another appeared in a shop or at auction.

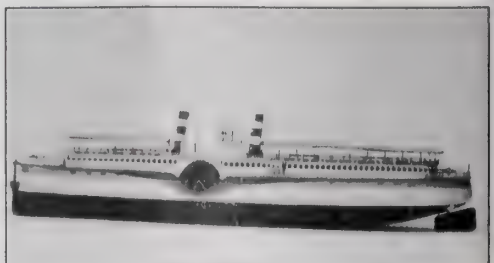
The same is true of an Aunt Eppie Hogg, or Toonerville Trolley toy, after the comic strip. This rare toy has fat Eppie toddling to town in the back of a pickup truck—the only place she'll fit.

Continued on page 70





Top: *Lead Bahamas police sergeant, officer and five infantrymen went for $1,100 at Christie's East last June. Sotheby's will sell some tiny mechanical German penny toys,* above, *in early December. Circa-1850 French keywound walking doll,* left, *is 16 inches high, wears pale green dress, real hair wig. Sold by Christie's East for $1,500 in April 1981.*



See Marklin painted-tin clockwork 30-inch boat at Sotheby's December sale.

Imported by The Paddington Corporation, New York, N.Y. 34 Proof © 1981



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THE ORIGINAL IRISH CREAM LIQUEUR.

THE CREAM IS REAL. THE SPIRITS ARE REAL.
ONLY THE TASTE IS MAGIC!

continued from page 68

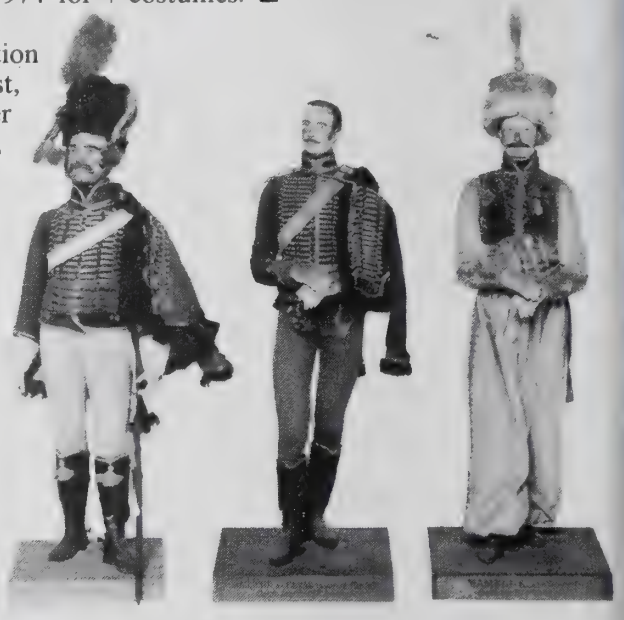
Other German windup treasures are Felix the Cat, surrounded by several small Felixes and assorted other cats and mice, and a Popeye in a rowboat, which has commanded as much as $5,000.

These days auctions are where collectors find the most spectacular vintage toys. Some very interesting sales will take place between now and Christmas. On October 27, Sotheby Parke Bernet in New York will sell the dolls from the collection of Martha du Pont, the wife of Henry E. I. du Pont. Most of the 229 offerings are French and date to the late 19th century. Among them are numerous Bru and Jumeau dolls, a selection of Brujeau dolls in exquisite period gowns, two automata dolls by Leopold Lambert with heads by Jumeau, and an outsized French fashion doll with a bisque head dating from the late 19th century. The last alone is expected to bring up to $12,000, and the others should go for similar figures. In fact, judging by the performance of toys over the last year, the upcoming sales may well raise several world records.

An upcoming sale on December 9 and 10 at Sotheby's offers a major Marklin toy, a tin clockwork riverboat called the "St. Louis" that is estimated to sell for up to $5,000. Other offerings of interest are German penny toys—palm-sized trucks, wagons, and such—which sold for one cent at the turn of the century. Today they command from $40 to $300. A Lionel train set called the "Blue Comet" that belonged to Henry du Pont may bring up to $4,000. (The record price for a train set is $8,500.) No doll in this sale is estimated to rewrite the world record for a single doll, $16,500, a price paid for a bisque-headed French doll several years ago, or to touch the price of a pair of William and Mary dolls now in the Victoria and Albert Museum, sold at Sotheby's in London in April 1974 for $38,400.

The Christmas stocking auction on December 8 at Christie's East, the annex of Christie's, will offer the usual assortment of toys, dolls, and lead soldiers. Robert Skinner will hold his sale of toys at the Boston Gallery in November. And on December 11 and 12, Phillips in New York will sell toys, lead soldiers, and military miniatures.

During the holiday season, toys and dolls will transform the rotunda on the main floor at the Museum of the City of New York, Fifth Avenue at 103rd Street. The exhibition, to be called "Faerieland in New York," opens November 24 and will run through January 25. It will include a Victorian Christmas show of dolls dressed in period holiday costumes. ■



Fashion dolls made in Paris between 1895 and 1915 by Sandre represent early 19th-century French military figures. Realistic scale models about 15 inches high are wood and painted plaster, garbed in leather, fur, metal, cloth. Sold December 1980 at Christie's East in New York.

The New Spiegel

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"A shower and powder and Lightdays® PantiLiners. That's what keeps me feeling fresh all day.

Lightdays are especially important to me, because as a model I wear a lot of clothes that don't belong to me. So I feel safer wearing Lightdays PantiLiners.

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Kotex® Lightdays PantiLiners. Soft, delicately quilted little pads to help protect against discharge and spotting. The contoured sides and three adhesive strips make Lightdays PantiLiners comfortable enough to wear all day, every day.

Why would a model like Nancy Toner use Lightdays® PantiLiners?

For just-showered freshness, anytime.

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What is your medical age?

Take a test and find out the truth. You could be older—or younger—than you think.

By Gael MacDonald Wood

Your birth certificate may indicate that you are 50 years old, but biologically, your medical age, as determined by the state of the cells in your body, may be 35. Or, unhappily, it may be the reverse. People grow old at different rates, and your chronological age—as measured in years—may vary considerably from your medical age, which tells you how fast your body is aging.

Your medical age, when it is older than your years, is a state that implies a lot more than simply looking older before your time; it also means a shortened life expectancy and an increased susceptibility to serious illnesses—especially those commonly found in older people. But if your medical age proves to be higher than your chronological age it is possible to change your lifestyle and improve your chances for living a longer and healthier life.

Studies made by Dr. Gary Borkan of the Veterans Administration Normative Aging Study in Boston and Dr. Arthur Norris at the Gerontology Research Center in Baltimore have revealed some basic truths about the aging process:

- People who look old for their age are actually aging faster. Visual estimates of a person's age by a doctor turned out to be an accurate indicator of medical age as confirmed by other tests.
- People who are better educated (i.e. those with a college degrees) tend to age more slowly and enjoy better health than those with less schooling, most likely because they can afford a higher living standard and better medical care.
- People who are physically active are younger medically than their peers who lead more sedentary lives.
- People who age faster tend to die sooner.

How do you measure medical age?

One of the most promising new tests in this field is the Health Hazard Appraisal devised by Dr. Lewis C. Robbins and Dr. Jack H. Hall of Indiana University. The Health Hazard Appraisal consists of a dramatic, sometimes shocking profile of your present health status and

Continued on page 74

A PERSONAL HEALTH INVENTORY

Directions: If you are uncertain, leave answer blank. Place scores (given in parentheses) on the lines provided in the plus (+) or minus (—) columns. Total the + and — columns in each section and subtract the lower number from the higher number to find the section total. Follow the instructions for calculating your medical age at the end of the appraisal.

1. LIFESTYLE INVENTORY	+	—
Disposition: Exceptionally good natured and easy going (—3); average (0); extremely tense and nervous most of the time (+6).		
Exercise: Physically active employment or sedentary job with well-planned exercise program (—12); sedentary with moderate regular exercise (0); sedentary work, no exercise program (+12).		
Home environment: Unusually pleasant, better-than-average family life (—6); average (0); unusual tension, family strife common (—9).		
Job satisfaction: Above average (—3); average (0); unsatisfied (+6).		
Exposure to air pollution: Substantial (+9).		
Smoking habits: Nonsmoker (—6); occasional (0); moderate, regularly smoking 20 cigarettes, 5 cigars, or 5 pipefuls (+12); heavy smoking 40 or more cigarettes daily (+24); marijuana frequer· (+24).		
Alcohol habits: None or seldom (—6); moderate, less than two beers or 8 ounces of wine or 2 ounces whiskey or hard liquor daily (+6); heavy, more than above (+24).		
Eating habits: Drink skim or low-fat milk only (—3); eat much bulky food (—3); heavy meat eater: 3 times a day (+6); over 2 pats butter daily (+6); over 4 cups coffee/tea/cola daily (+6); usually add salt at table (+6).		
Auto driving: Regularly less than 20,000 miles annually and always wear seat belt (—3); regularly less than 20,000, belt not always worn (0); more than 20,000 (+12).		
Drug habits: Use of street drugs (+36).		
PART I TOTALS		

2. PHYSICAL INVENTORY		
Weight: "Ideal" weight at age 20 was _____. If current weight is more than 20 pounds over that, score (+6) for each 20 pounds. If same as age 20, or a gain of fewer than 10 pounds (—3).		
Blood pressure: Under 40 years, if above 130/80 (+12); over 40 years, if above 140/90 (+12).		
Cholesterol: Under 40 years, if above 220 (+6); over 40 years, if above 250 (+6).		
Heart murmur: Not an "innocent" type (+24); with history of rheumatic fever (+48).		
Pneumonia: If bacterial pneumonia more than 3 times (+6).		
Asthma: (+6).		
Rectal polyps: (+6).		
Diabetes: Adult onset type (+18).		
Depressions: Severe, frequent (+12).		
Regular* medical checkup: Complete (—12); partial (—6).		
Regular dental checkup: Twice yearly (—3).		
PART II TOTALS		

*Regular refers to well people who have thorough medical examinations at the following frequencies, according to age: 60 and up, every year; 50–60, every 2 years; 40–50, every 3 years; 30–40, every 5 years; 25–30, as required for jobs, insurance, military, college, etc.

Getting into hot water—the solar way

It makes good economic sense to heat your water using solar energy, no matter where you live

By Sandra Oddo

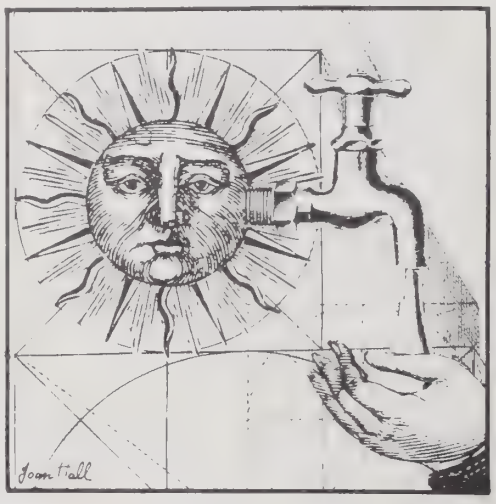
Every year, one-fourth of the national energy pie goes to provide heat to the nation's 74 (or so) million residences; in each residence, about a quarter of the household pie goes to supply the morning shower and shave, the day's washing, the evening's meal—in other words, hot water. We spend 1/16 of all our national energy, therefore, to provide the extra 80°F that makes the difference between a cold- and a hot-water faucet.

We have turned our thermostats down to save heating energy, but below a certain point, about 120°F, that just won't work for hot water. Can the sun help?

Most of those 74 million residences have roofs and/or walls; a surprising number of those roofs and walls face within 30° of due south—and that's all you need in order to arrange to get at least some of your hot water from the sun. In California, people have known it for years. A number of communities have regulations stating that new water-heating systems *must* include solar. But solar water heating also works in the rest of the country, as some recent evaluations of a three-year-old federal demonstration program have proved. When the North East Solar Energy Center scrutinized 170 of the 10,000 solar water heaters installed in New England, each of which was intended to supply 50 percent of the hot water for a family of four, it found 71 percent of the owners to be "satisfied in every way." "Overall, the systems were in good shape technically, too," says Lew Boyd of the National Association of Solar Contractors (NASC), which performed the study.

What is solar water heating?

Solar water heating is a method by which solar collectors heat your water instead of, or with the help of, conventional water heaters. Most solar systems are extensions of the existing plumbing system: Water is heated by the collectors before it enters the water heater or is circulated between the water heater and the collector. In other cases, conventional sources of heat supply what the sun does not, so that water can be



at the same temperature all the time.

Recirculating systems send potable water from the hot-water storage tank through the collector and back to the tank at standard household pressures, in response to the pump that circulates household water. To avoid freezing problems, *drainback systems* provide a control mechanism to stop the flow to the collectors when temperatures are too low; water already in the collectors drains by gravity into a nearby tank.

In *draindown systems,* the whole collector loop is isolated and drained when there is danger of a freeze, and fresh water fills the collector when it warms past the danger point. For both draindown and drainback systems, the operation of the sensors and valves that control draining must be flawless. Because they use tap water, these are called open-loop systems.

A system that uses antifreeze to avoid freezing is called a *closed-loop system,* because the antifreeze that carries the heat from the collector to the tank must be isolated from the drinking water, and can be circulated again and again to the collector.

Thermosiphoning systems use the physical laws of heat movement (heat rises; in rising it can set up heat-carrying flows) to collect and store hot water. These can use either tap water or antifreeze, but the storage tank must be located above the collector. *Demand systems,* sometimes called breadbox systems, are the simplest of the water heaters but the most difficult to protect from freezing. Tap water runs through pipes or tanks exposed (in glass-fronted insulated boxes, usually) to the sun; when you turn on the faucet, the pressure of your plumbing system pulls heated water from the breadbox into the conventional water heater, where additional heat is supplied if necessary. Thermosiphoning and demand systems are called passive, because they do not use energy-using pumps in order to function.

Which system do you choose?

It depends, first, on your climate, then on your existing water-heating system, and, finally, on how much hot water you need and on what you are willing to spend for it.

Is it going to freeze? Many manufacturers recommend recirculating systems, for instance, only for climates where freezing temperatures are expected fewer than about 20 times a year; where winter is vicious, demand systems must be inside, under a roof or within a green-

Continued on page 78

ENERGY QUESTION

Q I've heard of tankless water heaters. What are they?

A Tankless, or in-line, water heaters heat your water as it is running. They switch on when you open the faucet and switch off when you close it, and depending on the size and type, they can cut a third to a half from your water-heating bill. Some models raise the temperature a specified number of degrees; others raise it to a specified temperature. One advantage, besides energy saving, is that a tankless heater never runs out of hot water; one disadvantage is that the pressure or rate of flow may be reduced. They are available both for gas and electric supplies, and the price may range from about $200 to $1,000 depending on capacity.

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UL

Turco

Portable Kerosene Heaters

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continued from page 76

house, where systems that use antifreeze can still function. "The tilt, the vegetation, and the site make all the difference in the world as to how the system works," says Rick Schwolsky, president of Sunrise Builders in Grafton, Vermont, and cofounder of NASC. The tilt should equal your latitude; the collector should not be shaded; and the site should be sheltered from the wind.

Schwolsky rates tie-ins with existing electric water heaters as ideal—on a rough scale from easiest to most difficult—because electric heaters are easier to bypass in the summer when all your water can be heated by the sun, because you may be able to use offpeak electric rates at other times, and because electricity is expensive and therefore the solar system saves the most money for its owner. Least desirable are tankless coils in oil-fired boilers, risky to bypass in summer and rife with opportunities for heat to escape; gas-fired tanks are somewhere in the middle.

The collector should not be shaded and the site for it should be sheltered from the wind

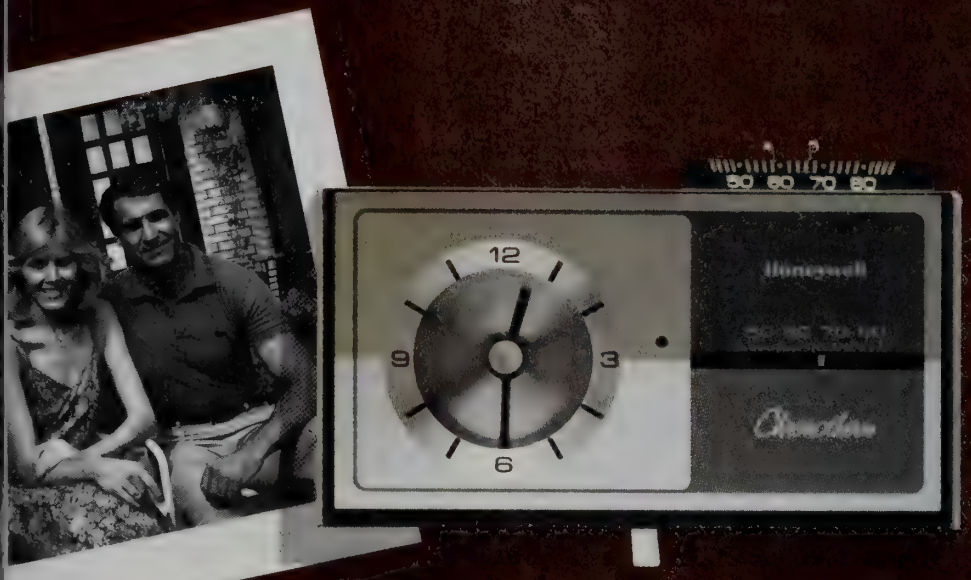
The amount of hot water you want, and therefore the size of the collector you'll need, depends on your climate and the amount of hot water you use. The federal demonstration program assumed that the average person uses about 20 gallons of hot water per day. (You can reduce that amount fairly painlessly with a few simple devices and changes of habit—see page 222.) At a very rough estimate, a solar system that could supply 40 gallons of 120° water a day to a family of four could range (California to Maine) between 20 and 80 square feet of collector at a cost of $50 to $60 per square foot, installed—or from about $1,500 to $4,000. (From this, subtract the federal tax credit for solar use and any state or local tax incentives that may apply, which may cut the total more than half.) The cost is not likely to decrease much, even as solar collectors are mass-produced, because transportation and materials make up a large percentage of the total—and both are increasing in price.

If your yearly energy bill was $2,500 and if 25 percent of that was for hot water, the solar system that supplied half of it would save you $312 a year, or a 12½ percent return on a $4,000 investment—a rate that will increase as energy prices rise. Solar water heating, it seems, makes economic sense right now.

In fact, according to Richard Munson, director of Solar Lobby, it makes

Continued on page 192

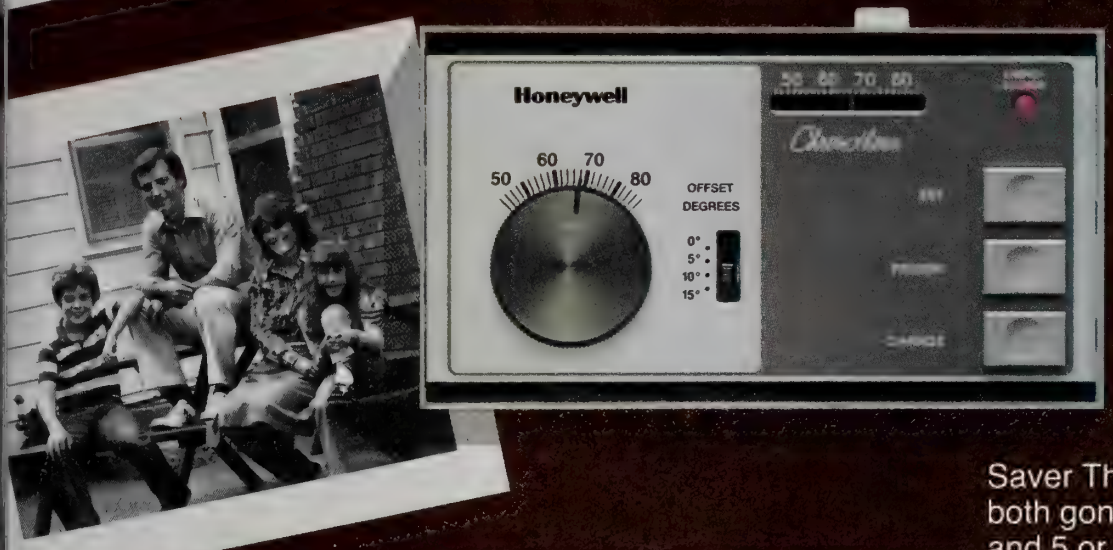
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Honeywell

The great gold rush!

Today's playful luxury

SoHo's hottest gallery

Gilt, burnishing, enamel, and lamé are giving new sparkle to best-dressed furnishings—from French Art Deco (sofa, *left*), to early Italian 19th century (chairs, *bottom*). "Gold adds luster, luxe with comfort, a dreamlike quality . . . plus, I like to use it to mix things of different periods," says **Michel Fortin,** *above,* of his live-in loft/gallery in New York's SoHo. We took a gold leaf from Fortin's book, inspired by his talent for creating rooms that are rich but not pompous. Some of his ideas: Use lots of white to relieve the richness; lighten up a piece by stripping it and selectively regilding (table detail, *right*); focus on comfort to avoid pretension. His sense of monumental scale contributes to the Grand Look, which he claims can also be made to work in tighter (than loft-size) spaces. Gallery items here are for sale, as are Fortin's decorating services, which range according to clients' tastes. This month see his rooms at W & J Sloane, New York.

▲ *Classical balance and touches of gold give harmony to [illegible] of different periods, brought together with a sense of [illegible]*

▶ *Twentieth-century decorative art, like the vase by René Buthaud, right, and lacquer mural by Pico, left, are specialties of the Fortin gallery. Buthaud show October 22–November 14.*



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HOME

STYLE

Latest fabric collections from Rome, Paris, London; plus museum treasures for your table

European fabrics strike gold

Follow the gleam: the newest gold rush is on! Gilded and gold-threaded fabrics are now arriving from Europe where they're glimmering from walls and giving opulence to skirted tables, curtains, cushions. Imagine a dozen wicker chairs painted gold, their seats covered in pale gold-flecked fabric or tawny cotton overprinted with a range of bronzed golds through tarnished silvers—signs of the current gold fever.

The fever comes from fashion—gold, bronze, and silver hit the street in the face of world inflation, and at the same time that the Fortuny show of stunning Venetian Renaissance-inspired fabrics (now at the Art Institute of Chicago) was drawing luxury-hungry viewers in Lyons. Gold gleamed from shop windows and sparked a metallic movement that has caught the fancy and changed the mood of the Western world.

Seen in Rome, Paris, and London—**Piero Pinto for Larusmiani** uses gold in classic menswear-type patterns: pin stripes, herringbones, houndstooths—all printed in pale fresco or deep lacquer colors. **Bises Novità** weaves tiny gold stars and moon slices into printed paisleys, and prints neoclassical stripes on moiré lamé. **Wicker Works Italia** traces with gold its mauve or gray flowering branches on canvas, for upholstery or curtains. **Edith de Lisle** produces an overscaled glowing damask motif in gold. The lure of gold has never been greater. JOYCE MACRAE

at Tiffany's—the French Collection



■ *Mme de Pompadour "Blue Waves" dinner plate in the Celestial Blue she made famous, and a soup tureen from* La Veuve Perrin *of Marseilles are among the Tiffany introductions*

Tiffany has long been known for its exclusive designs (part of the fun of shopping there). But their *Musée des Arts Décoratifs Collection,* launched this month in New York and Paris, is a special tour de force. Design Director **John Loring** says he simply reinitiated the idea of "using the museum as originally intended—as a standard of quality, a lending library of design." But this belies the real achievement of also finding top French china-, silver-, and glassworks to reissue thirty 17th- and 18th-century pieces today.

Homestyle continues p. 84

A Very Special Issue of

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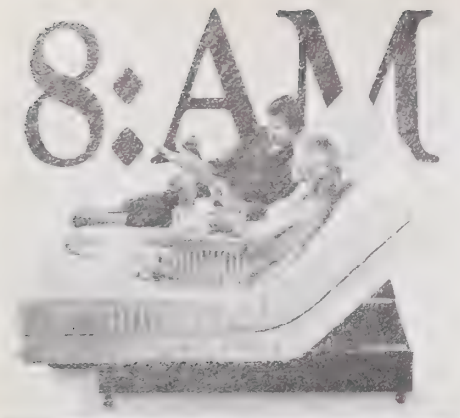


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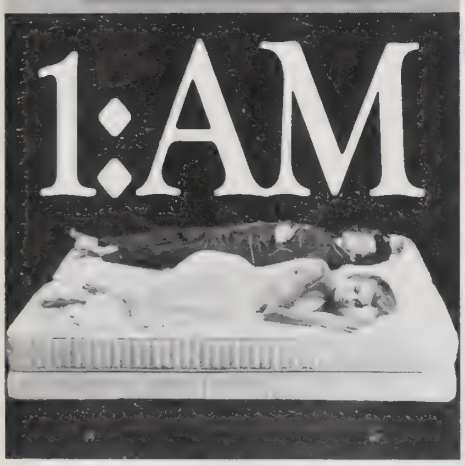
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Philip Morris Inc. 1981







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BY SIMMONS

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The West Coast look comes East: Ted Graber talks about decorating for the Reagans



Color scheming at the White House



Moving their own personal pieces to this room is what made the space theirs," says L.A.–based designer **Ted Graber** of the West Sitting Room, the **Reagan**'s living room. "We just moved in the whole roomful of red upholstered furniture from California. The walls are pale yellow, as are the rug and curtains . . . a perfect background for Nancy's Chinese blue and white porcelain and green jade accessories. There were absolutely beautiful antiques in storage that we restored and upholstered in reds, corals, off-whites. It's these colors that give their rooms the newness, the Reagan's stamp."

ELEANORE PHILLIPS

"Throughout the private rooms we've aimed at warmth with elegance and dignity"

—Ted Graber

► *This Brunschwig et Fils Red Pomegranate chintz sets the color scheme for the private quarters.*

WHERE TO LUNCH IN LOS ANGELES

Light lunch/Tempting tea at the Ivy

What to do when hunger strikes as you're shopping the show-rooms on Robertson Boulevard? Follow the interior designers and antique dealers to the Ivy's wonderfully light luncheon salads and wickedly indulgent afternoon teas. To try: chicken salad with grapes, broccoli, and walnuts, or tuna with pea pods and jicama (a Mexican root). Teatime, with the aroma of baking desserts (including the tartest lemon cake), buttery scones, and herbal teas, is irresistable. People-watch from the patio, or dine inside amid Pierre Deux prints, blue and white porcelains, and Parisian park chairs. Take-out orders are welcomed by partners Richard Irving and Lynn von Kersting, who made L.A. Desserts a mouth-watering success.

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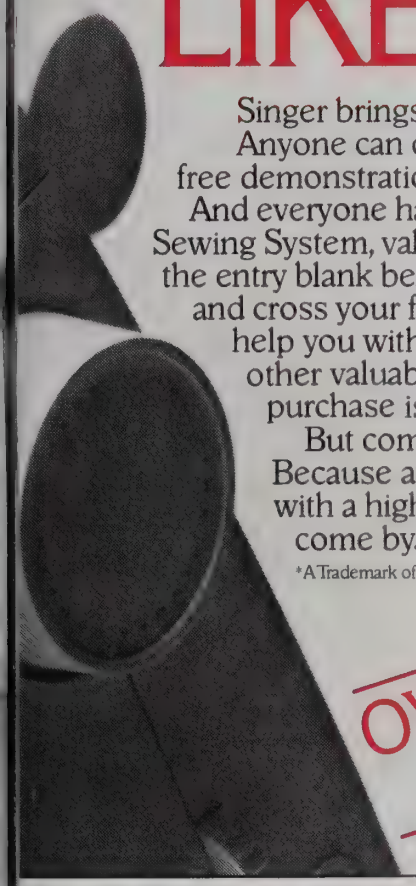
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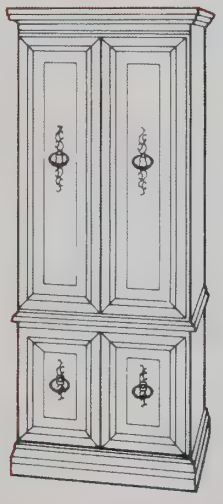
And everyone has a chance of winning a Sewing System, valued at over $1100. Just fill out the entry blank below, answer the 3 questions and cross your fingers. (The salesperson will help you with answers.) There are lots of other valuable prizes as well. And no purchase is necessary.

But come in before November 22, 1981. Because afterwards, the Sewing System with a higher I.Q. might not be so easy to come by.

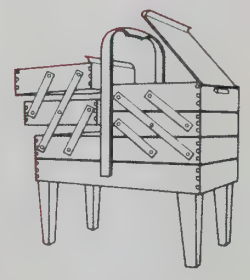
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2. How many steps does it take to make a perfect buttonhole?

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ADDRESS

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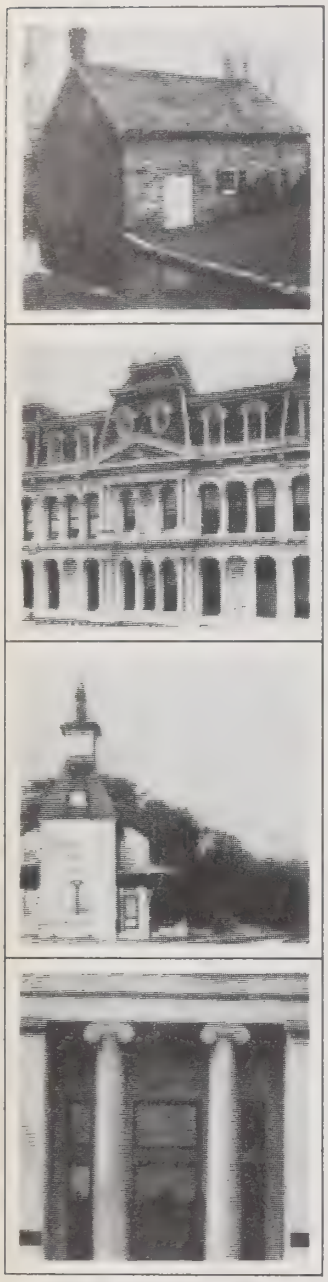
PHONE

NO PURCHASE NECESSARY. H

THE RULES.

1. To enter, fill in the official entry form–clearly hand-printing your name, address and the answers to all three questions. (Or, on a 4" x 6" plain piece of paper, clearly hand-print your name, address and the answers to the questions. Questions can be found on the official entry form.) The information needed to answer the three questions may be found on displays at Singer Stores and participating dealers, except in Ohio and Wisconsin, or by asking your Singer salesperson.
2. Deposit your completed entry blank in the entry box at your local Singer Store or participating dealer by November 21, 1981. No entries will be returned. No correspondence, please.
Ohio and Wisconsin residents only: To comply with state laws in Ohio and Wisconsin, mail completed entry blank to Singer 2010 Sweepstakes, P.O. Box 6000 (for Ohio residents) & P.O. Box 6666 (for Wisconsin residents), New Canaan, Conn. 06842. Entries must be received by November 21, 1981. Singer is not responsible for lost, late or misdirected mail. It is not necessary to answer the questions on the entry blank or to deposit the entry blank at a Singer Store or independent dealer. (In Ohio and Wisconsin, there will be no display materials in store locations. No third prizes will be awarded in Ohio and Wisconsin.)
3. Washington residents only, to comply with Washington state law, please deposit your entries in Singer company-owned stores from November 14 through November 20, or from October 9 through November 21 at participating dealers.
4. Winners will be determined in random drawings, from among all correctly answered and eligible entries, conducted by V.I.P. Service, Inc., an independent judging organization whose decisions are final. Winners will be notified by mail.
5. Prizes: Fifty (one per state) 2010 Singer Sewing Systems, 50 (one per state) *Space Saver** Cabinets from Singer. 900 Singer Folding Sewing Chests stuffed with notions.
6. The approximate prize [illegible] will not be awarded if the [illegible] or [illegible].
7. Prizes are non-transferable and non-redeemable for cash. Only one prize to a family, and no substitute for prizes offered. The odds of winning will be determined by the number of correctly answered entries received. All 1,000 prizes (valued at $175,955) will be awarded. Local, state and federal taxes, if any, are the responsibility of winners.
8. Sweepstakes open to residents of the United States. Singer employees and their families, Singer advertising agencies, wholesalers and retailers, and V.I.P. Service, Inc. are not eligible. All federal, state and local laws and regulations apply.
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ANTIQUES Q&A

QUESTIONS & ANSWERS

BY LOUISE ADE BOGER

CHINESE ARMCHAIR

What can you tell me about the background and age of my chair? It's one of a pair.

—B.H., Houston, Tex.



Your Chinese chair with a downscrolling hooped back with handrests and solid splat, and a paneled seat with shaped key fret-carved apron on rounded stretchered supports, belongs to the Ch'ing Dynasty (1644–1912) and was probably made during the reign of Tao Kuang (1821–1850). This type of chair, fine in structure, in proportion, and workmanship was introduced during the Ming Dynasty (1368–1644) and possesses a timeless simplicity that will never be out of fashion.

DOULTON JAR

What was this jar used for? Who was Howard? Is the jar very old?

—A.G., Horoick, Que.



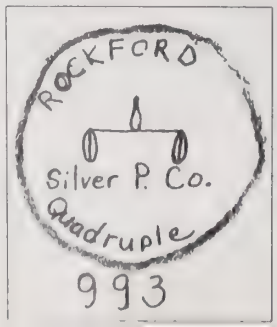


Your Doulton jar and cover was originally part of a washstand set. In the simplest terms, it is a covered bucket and would originally have had some form of handle, perhaps of rope or basketwork. It would probably have been used for soaking clothes or fabrics prior to washing them. The backstamp and style indicate that it was made somewhere between 1902 and 1915. "Howard" is the name of the pattern.

ROCKFORD MARK

From my sketch of the mark on my tea set, can you tell where it was made and approximately how old it is?

—N.M., Keystone Heights, Fla.



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Cutting remarks

How to take cuttings of your house plants to enjoy yourself or give to friends as holiday gifts

By Richard Langer

Cuttings are usually divided into three types: hardwood, softwood, and herbaceous. Most tropical house plants fall into the herbaceous category, being plants without noticeable bark. The difference between herbaceous and softwood plants is relatively unimportant to the indoor gardener, since both types will propagate readily. The point to keep in mind, however, is that the thin-walled herbaceous cuttings are more prone to dehydration damage, so care must be taken they do not dry out.

Desiccation is one of the few things that can go wrong with rooting slips—which is why grandma rooted hers in a glass of water. Lately that technique has fallen out of favor, because when the plants are transferred to soil, after having developed half a dozen or more roots about an inch long, they take a while to get a new footing. That's because there is a relative absence of hair roots in water-started plants. In any case, slips in water are well worth a try.

Begonias, cissus, coleus, crassulas, hederas, iresines, pelargoniums, philodendrons, scindapsus, syngoniums, and tolmieas are a few of the many house plants that will root readily. An important factor in a cutting's ability to root is the nutritional status of the donor plant. If you take your cutting from a healthy plant in vigorous growth, its chances are much greater than if you take one from a stunted plant in dormancy.

Cuttings taken early in the morning will do better than those taken later in the day; once the stomata is fully open, the slip is more susceptible to wilting.

To take a cutting, select a healthy shoot with good growth, preferably one that is developing well but is not yet fully matured. Lateral shoots—those branching off a growing stem—are ideal, and vegetative shoots will do better than flowering ones. Cut the shoot off 4 to 5 inches from the tip and just below a node, or joint. Ideally the cut should be made with a sterile knife—scissors tend to pinch the stem closed a bit more when you are dealing with soft plants—but for two or three cuttings, sterility is not essential. However, sterilizing is an extra precaution you might feel like taking. Dipping in alcohol is totally ineffective; the blade must be flame sterilized if you are going to do it at all.

A cutting is essentially a plant without roots. To put the new plant more in balance, remove the lowest pair of leaves. This will reduce transpiration proportionately.

When a cutting is taken from a plant, a callus forms over the wound if it is left exposed to air. Permitting a callus to form before planting slow-growing succulents, such as cacti and pelargoniums, or any other species that exude a heavy sap after cutting, helps to avoid rotting.

The time it takes for calluses to develop on cuttings left lying unplanted varies from overnight in the case of pelargoniums to three or four days in cacti. You want the cut to be dry before planting. Herbaceous plants, on the other hand, must be stuck into the rooting medium immediately.

A rooting medium must provide sufficient moisture and oxygen. Since sterility is an advantage, and because nutrients are not so necessary until roots are established, cuttings, except those from deciduous hardwoods, are not normally put straight into soil.

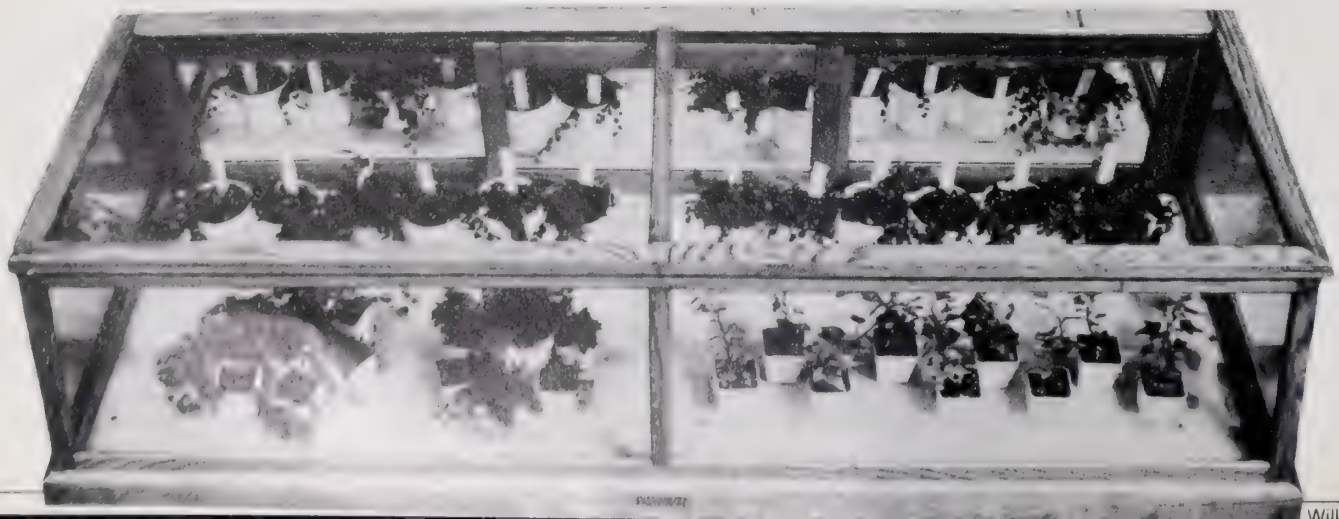
Sand, the sharp builder's variety, is probably the oldest and still most common rooting medium. It provides excellent aeration and drainage. However, its moisture-retaining quality is poor; cuttings rooting in sand need more frequent watering than those in other media. To counteract this, 30 to 50 percent of milled sphagnum moss is often added to act as a sponge.

Perhaps the easiest of the rooting media are perlite and vermiculite. Both hold water in sufficient quantities to ensure rooting. Both are sterile, at least to horticultural tolerances, and both are readily available.

For a propagation setup that is more or less self-tending, take a small porous clay pot, plug up the bottom, and put it in the middle of a large container filled with rooting medium. The little pot is your moisture reservoir. Fill it with water and it will keep the potting medium, say vermiculite or sand, moist to just the right degree. Premoisten the whole affair before you plant the cuttings.

The double-pot setup works well with thick-leaved waxy plants like begonias, hederas, peperomias, philodendrons, and scindapsus, as well as with succulents.

Continued on page 92



Glass candy counter from old-time store makes propagation box for Barbara Gallup's plant cuttings.

William P. Stee



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THE BOLD LOOK OF **KOHLER**

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continued from page 90

Juicy plants may run into dehydration problems. It is important to keep them from wilting, because in extreme cases they will not recover.

Commercial growers use a misting system to keep humidity at 100 percent in their cutting rooms. You can keep your slips at full humidity by putting them in a clear plastic shoebox with a top. Or there are inexpensive special propagation boxes made for the purpose, which have small twist ventilators on top. Since stale, mold-fostering air is the major problem with propagation enclosures, the ventilators can be a great aid. Another way of aiding circulation is to remove the top for a few minutes in the morning and evening.

A simple way to utilize a propagation box is to use a Jiffy-7 for each individual cutting. The Jiffy-7s are compressed peat wafers that expand into pellets seven times as thick as the original when exposed to water. Soak one, squeeze the pellet to remove excess water, then poke a hole with a pencil and insert the cutting. The wafers are sterile and easy to use, and they give each cutting an individual growing plug that is transferred whole to a pot once growth is well underway, eliminating transplant shock.

Whether you use a small single-occupancy pot or a propagation box, be sure not to place it in direct sun for more than a few minutes a day. Fluorescent lighting is ideal for rooting cuttings, particularly in fall and winter. Avoiding heat, it still produces enough light for good development if the cuttings are placed only a few inches below the tubes.

☐ carrying plants safely

Taking plants for a trip doesn't require much preparation. Still, if you are moving plants during the holidays or delivering them as presents, some precautions are in order, particularly when it's cold outside.

All potted plants should be individually wrapped in paper cones—the way the florist wraps them. This serves two purposes. The most obvious is keeping the plants snug and protected from drafts that might cause leaf drop. Equally important, however, is the fact that an unwrapped plant can be damaged by elevator doors, front doors, screen doors, car doors, and other supposedly inanimate objects.

To wrap a plant, lay the pot down sideways on a few sheets of newspaper. Roll it up, tucking the leaves in carefully. Fold over the bottom and staple or tape it to the side. Now, carefully, do the same at the top. Since the pot is conical, the large newspaper trumpet will expand to give the plant room. In the case of an extremely rotund specimen, wrap it at the edge of a table, laying the pot down so the foliage is suspended in space as you rotate its pot. In this fashion it is possible to wrap the bulkiest of plants without damage.

Any time the outdoor temperature registers below 50 degrees F., use lots of paper. For subfreezing weather, 20 sheets rolled up one after the other is not overdoing it. The individual layers will have air between them, forming a surprisingly effective insulator.

The wrapped pots should be placed securely in a box, preferably on the floor. If the plants are left standing or even lying on the back seat of a car, a sudden stop will probably break the plants, if not the pots as well.

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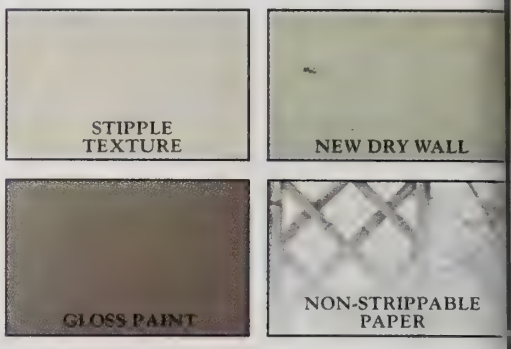
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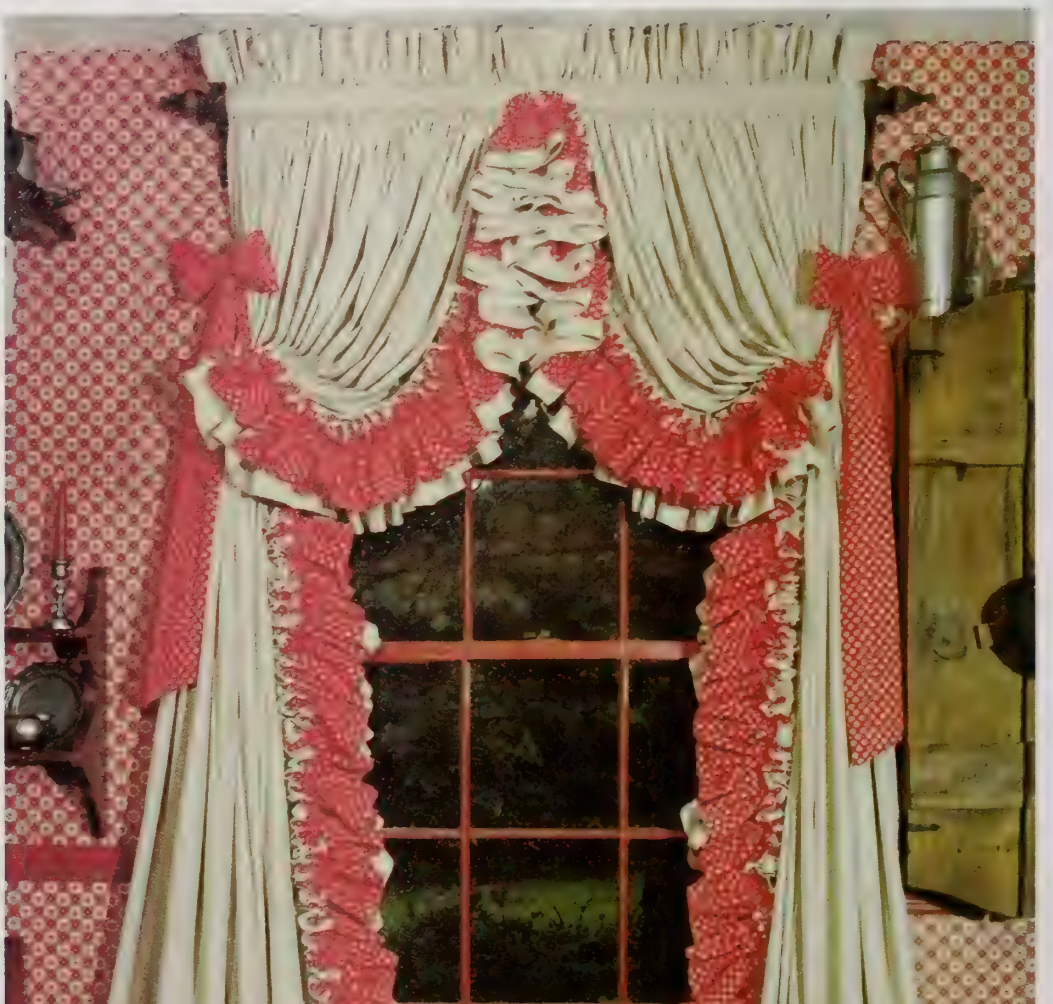
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Country Views

"The lovely part about traditions is you get used to them. But last year I tried to *lose* Thanksgiving"

By Dee Hardie

A woman who *thinks* she's organized, but can momentarily lose almost anything, is a hazard to her family's health. When I misplace, I mistrust—wild accusations fly forth. Then two months later when the silver christening cup shows up happily ensconced in a shoe box—*my* shoe box—I feel like a fool. My filing system, granted, is not perfect. My husband even changed his personal postal address to his office, tired, he said, of searching for his mail under my car seat. Maybe I did it on purpose. There are some things better to be lost. And last year I *tried* to lose Thanksgiving.

For some, traditions are like pigtails. When you grow up, you cut them off. But not for me. Our country Thanksgivings have long been pleasant feast days. For Aunt Alice, it was a pilgrim's progress, with her driving up every year from the mountains of North Carolina, a scraggly tree perched on the car roof. The tree then waited for Christmas on our side porch. While the turkey roasted, we'd go to St. John's, our country church, to watch the blessing of the hunt and hounds—a colorful tableau of pink coats and top hats and fine horses.



Home again, we enjoyed our own special act, the carving of the turkey by my father-in-law. "Harry," as even his four grandchildren called him, was a quiet, courtly man, the family surgeon when it came to turkeys. When he carved, it was a ritual with the pace and precision of any Oriental tea ceremony. First, the knife to be tested, then off with the legs, delicate slivers of white meat, a bouquet of dark meat, and the dressing, all beautifully mounted on individual plates.

Then, as life and death and marriage and mileage have a way of doing, Tom and I were faced last year with our first Thanksgiving without any family at home. Once your children marry, you become an Alternating Holiday. As it should be, but I wasn't looking forward to it. Louise was going to be with Scott's parents, Todd with Diana's, and Beth was in the Colorado mountains teaching city children about nature.

I should have taken it in my stride. After all, for years I tried to avoid cranberry sauce though I was raised in New England, and I find it alien to have sauerkraut with turkey—the custom here in Maryland. But last Thanksgiving I just wanted it all to go away.

Instead, *we* went away. There was a business trip to Puerto Rico, and Tom said yes, it could be prolonged until the day after Thanksgiving. We could, quite simply, "lose Thanksgiving." How clever we were, I thought. Instead of browning the turkey, *we'll* sit in the sun. Freedom at last from responsibilities. Cha Cha Cha and piña coladas, *fresh* pineapple juice, all the plantain we could eat. We flew to San Juan with great expectations and tropical dreams.

When the morning of the last Thursday in November arrived, *I* knew what day it was, but pretended to forget. I'm not sure anyone else knew. Especially not the children in the swimming pool crying out in Spanish, or the trade winds fanning the palm trees. When the hotel announced that the USS *Forrestal* was in port and anyone who wanted a homesick sailor for dinner could call a certain number, I really knew what day it was, and suddenly I missed the old bird.

More than that, I knew that it wasn't so exotic running away. A country girl from Maryland in Puerto Rico on Thanksgiving was a misplaced person. The lovely part about traditions, I realized, is that you get used to them. They become part of the texture of your life, the blue blanket grown up. I could easily have cried in my piña colada.

Instead, we had a Thanksgiving dinner of *langosta frita en mantequilla* and *pulpo en ensalada.* It was a lonely meal. Right then I decided I was going to save lobsters for summer eating, and that I really didn't like octopus in salads.

From now on I will somehow find a family and friends to sit around that Thanksgiving table on the farm. On the table there is going to be a big bowl of light green limes to help me remember fragrant Puerto Rico, but sprinkled with lots of deep red cranberries to remind me where I *really* belong. ■

Jerry Joyce

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HOUSE & GARDEN
NOVEMBER 1981

A TIME FOR TRADITION

During this season, more than any other, we Americans have traditions on our minds—the ones that form our earliest memories, the ones that take us home all our lives. Thanksgiving and Christmas call forth family feelings and treasured customs, and we overflow with generosity and inventiveness. Everything must be warm and familiar: we dust off our venerable ornaments, locate that box of Christmas Tree Spode, plan our plum puddings. Yet we want a surprise here and there to snap us to attention—something as homey as a new stuffing for the turkey, as sophisticated as a gift of black swans.

In this issue we present you with suggestions both practical and unusual to enrich the coming season. Fourteen pages of Christmas ideas can help you make a good start on your list: gifts for gardeners and cooks, for the house-proud, the handyperson, linens connoisseur, sybarite, games-player, sportsperson, and the man or woman who has everything. And for the millions of people who think menus and recipes when they look forward to family gatherings, our Wine & Food section sets forth a collection of Thanksgiving dinner suggestions, and includes a lyrical celebration of the apple. "Christmas in the Kitchen" serves up recipes, mail-order food gifts, tips for decorating the whole house, and just about everything to fill our hearts and bellies with Christmas spirit. More than a useful service to planners, these holiday pages are an invitation to relish—starting now—the greatest pleasure of the season: anticipating known delights.

We also focus on the way we retain our traditions in innovative contemporary forms: The First Lady and her staff plan formal White House dinners in the new romantic mood, with lace tablecloths, fragrant bouquets of roses and freesias, food that is light and pretty. A well-known London designer reinterprets English country living in a unique remodeling of rustic farm buildings. A California couple who dared over 40 years ago to wrangle with Frank Lloyd Wright recall how they gained a now-classic house. A decorator saves the 200-year-old details in an Eastern farmhouse, unifying eclectic traditional furnishings with soft, contemporary colors. And a gardener-author who loves new hybrid roses explains how she relies on the sturdy old varieties that are "to the garden what antiques are to the house."

The best traditions, then—for the holidays or anytime, in both design and personal style—are not rigid structures but sturdy cornerstones upon which we gradually build our own traditions. We take the time-honored customs handed down by our culture and our parents, and with respect, imagination, and affection, we make them our own.



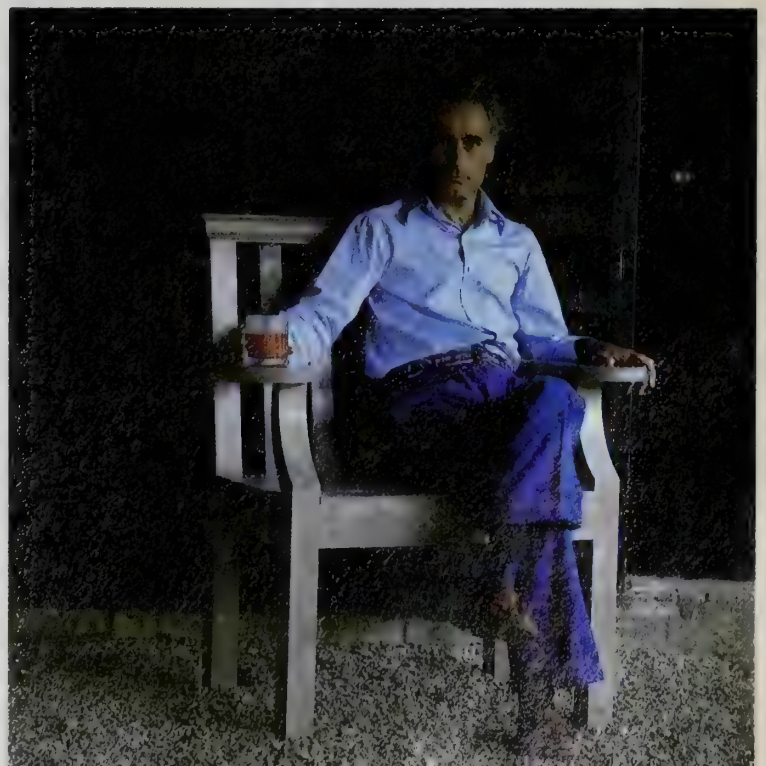
THE ESSENCE OF ENGLISH COUNTRY LIVING

THE HOUSE OF INTERNATIONAL DESIGNER JOHN STEFANIDIS PHOTOGRAPHED BY SNOWDON

Design-watchers in America agree that the English country house is one of the most influential forces in our own decorating today. The genre—a combination of fine traditional elements and confidently casual comforts—is familiar to us through the work of many decorators on this side of the ocean. Somehow the characteristic blend of antique wood furniture, plump seating, cotton covers, pretty prints, soft bright colors, handcrafted rugs, fresh flowers, and personal mementos soothes our spirits. We are reassured, in violent times, by the kindly look of continuity and ease.

London-based designer John Stefanidis is fluent in English country style—so much so that he refines it down to dialects. "The details depend on whether the house is by Lutyens or Adam, or is a farm building. My own English country house never forgets it began as cowsheds. No parquet floors here."

In the loggia, below, *John Stefanidis relaxes in a garden seat of his own design. He planned his herb garden,* left, *to include "every herb I ever heard of"; all succeed but heat-loving basil. Path is old brick.*



Two tumble-down cowsheds rebuilt and linked together

Architectural design is one of John Stefanidis's greatest strengths, so he was not daunted by the derelict condition of the two Victorian cowsheds he discovered on a large tract of beautiful land. Instead, he was inspired by the brick walls with arched openings, the terra-cotta tile roofs, the bold wood trusses; and he set about rebuilding them for more informal country living than a traditional house would allow. Between the cowsheds, the designer placed a new link that he calls the long gallery. This space includes a library at one end, *below,* adjoining a delightful pink sitting room, *right.* The pink room exemplifies the special gifts of Stefanidis: his color sense, his unpretentious sophistication, his feeling for comfort. Intimate spaces such as this called for ceilings, but in larger rooms beams and trusses were left exposed.

Snowdon





Bookshelves, above, are built into the library end of the long gallery, and the area is further defined by a rug designed by artist Millington-Drake. The slatted windows in the new gallery are based on originals in the cowsheds. Garden and greenhouse supply flowers for the desk year-round. Right: Two identical long sofas are dressed in slipcovers, part of the designer's plan for easy maintenance. Needlepoint rug, ottoman, and Louis XVI chair upholstery are Stefanidis designs.





The raison d'être of a rural house in England is its gardens and surrounding countryside, so John Stefanidis's designs for his outdoor life were as important as those for his buildings. Part of one original covered walkway, shady loggia, *above*, where Stefanidis often serves [illegible] from the loggia can be seen the herb garden, the most developed of ambitious but still young gardens. The grounds also inclu large boxwood parterre and an orchard, both in the large c yard formed by the sheds, gallery, and servants' cottag woodland garden; a cutting garden; a water garden; a

The loggia, above, *occupies space once devoted to semi-outdoor w Many of the sheds' brick walls had to be rebuilt, but none was m*



Snowdon

ving outdoors as much as in the house

ouse. As he did for the rooms, Stefanidis designed most furnishings for the outdoor living spaces. His iroko wood and benches in the loggia are based on the traditional h garden seat; his wicker pieces double as tables and stor- nder the tree, cane furniture and its fabric are Stefanidis designs. John Stefanidis fabric designs are available in the U.S. through Grey Watkins Ltd., at LCS, New York.

In the meadow side of the house, lovely, long, unpopulated views absorb those who gather for tea under the horse-chestnut tree, above.



All the senses tempered in subtle ways

Comfort and beauty are a great part of the appeal of John Stefanidis's house, but he requires even more. The food here is expertly prepared and served, the ingredients fresh and seasonal, the menus healthful and imaginative. The air is always lightly fragrant, scented by log fires of aromatic woods, hints of lavender and roses wafting through the windows, bowls of potpourri everywhere. Yet there is no sensory bombardment; instead there is a feeling of real peace, probably Stefanidis's greatest achievement here. The breadth of his planning—in architecture, decorating, landscape design, and hundreds of details of daily living—has been disciplined by a single criterion: the spirit of the place, wrought by the gentle countryside and the structure's bucolic history.

In large spaces, such as the interflowing kitchen-dining room, *left,* and drawing room, *below,* original beams and trusses are still exposed. Old brick was acquired for new floors laid in two patterns.



The permanent dining area, left, *is a large section of the kitchen. Millington-Drake plates set the table for a meal whose main course is saddle of lamb. Chairs are Stefanidis designs, covered with his "Scritch-Scratch" fabric.* Below: *On the drawing-room floor lies "apple growers' matting," made since Elizabethan times. Furniture in this room, except for antiques, designed by John Stefanidis.*





Snowdon





Easy maintenance one of the pleasures

John Stefandis knew before the house was finished and the gardens planted that he wanted easy living among the rewards for his labors. To assure light maintenance, he placed all the rooms on one level, and to save both work and fuel when there are no guests, he is able to close off all but an intimate nucleus for himself. Whitewashed brick walls, brick and tile floors softened by area rugs that move easily to the cleaners, bow windows with inside shutters instead of curtains, most of the seating slipcovered—these are other labor-saving strategies the designer says, "It's totally practical—I believe it is the most logical way of living happily in the contemporary English countryside." ■

By Elaine Greene. Editor: Jacqueline Gonnet

On the long gallery, right, linking the old cow houses, a pantry-bar adjoins the kitchen. Often the mobile dining table is placed here. Top left: Mr. Aubrey, gentleman's gentleman and superb cook, makes pastries in the tiled kitchen. The cloakroom, top right, reached from the woodland garden, offers a typically thoughtful array of scarves and shawls to borrow for a stroll. In the master bedroom, above left, an Art Deco chest, two Lalique vessels, Pacific Islands artifacts. Above right: In master bath, lime-washed pine, seashells collected all over the world, personal photos



The Making of a Presidential Party

"We try to arrange for our guests to have a wonderful time meeting new people as well as seeing old friends," says First Lady Mrs. Ronald Reagan. "With a little research you'll find people with similar interests. And then you may find two people who don't know each other but whom you suspect might turn out to become friends if you put them next to each other. That makes for seating success. We give a great amount of attention as well to the food, music, decorations. For a table I think lace gives a nice crisp look. At the White House we have a limited supply of colored tablecloths.



Mrs. Reagan with her party aides: Social Secretary Muffie Brandon, Chief of Staff Peter McCoy, Chef Henry Haller, Floral Director Dorothy Temple, Sommelier John Ficklin. Roses and lace over silk moiré were chosen for the dinner honoring President and Mrs. Anwar Sadat of Egypt.



Presidential Party



Ken Probst



The classic and feminine—lace, ribbons, romantic flowers—are Nancy Reagan's special touch, along with light and pretty foods. Supply closets for ribbons, above, vases, baskets, cloths, and a refrigerator for large and small bouquets, above right, keep the White House in readiness for official entertaining. Favored entertainment: theatre or poetry readings, or music for non-English-speaking guests. In good weather, dinners are often preceded by hors d'oeuvre in the Rose Garden.

By using different lace overlays we can make multiple uses of the same cloths.

You can have interesting centerpieces without flowers, but to me a room without them is sad, almost depressing. Flowers enliven a room. I love fragrant ones—lilies-of-the-valley, roses, lilacs, tuberoses, sweetpeas. I could go on and on. I do enjoy arranging flowers, though I don't have as much time for it as I used to. But now and then I will rearrange a bouquet because I simply cannot resist."



At White House parties, guests are usually seated at round tables for eight and serve themselves from platters "as one would at a party given at home." Left: Summery platter of chilled poached capon and Virginia ham, accompanied by a vegetable salad, was prepared for a men's luncheon honoring Prime Minister Robert B. Muldoon of New Zealand. *For White House recipes, see page 58.*

Billy Cunningham

Spanish moss and polished river rocks, above, *link small potted trees and a bouquet of cymbidium orchids, freesias, variegated ivy, and fern fronds—the centerpiece for the Blue Room luncheon for Prime Minister Muldoon (see next page). The natural elegance of the inexpensive pot plants, from a nearby shop, is enhanced by brass cachepots from a collection of metal containers,* below.



n Probst

White House parties, like an orchestral performance, require synchronized timing of individual talents, teamwork—and practice. Mrs. Reagan and her staff plan two or three small gatherings every day, and one formal state dinner for 100 or more nearly every month. For the dinners, eight weeks lead time is often necessary. "The guest list is all-important, with representatives from the Department of State, the foreign embassy involved, Congress, and a good mix from the arts, business, and press," says Social Secretary Muffie Brandon, who keeps a log of each party in a big red book. "We have strict allocations and a book of names we're compiling all the time." Three weeks before the party, invitations go out, with the help of in-house calligraphers. Replies come in by telephone—"the days of writing are over, although some people still do write."

Meanwhile, menu, table linens, and flower ideas are worked out, with Peter McCoy, chief of staff, as coordinator. Is there a dish the honored guest dislikes? Or a new dish to try? Chef Henry Haller may have "a try-out for Mrs. Reagan and six others," as he did for the Sadat dinner. "We sample and add a little something here and there," he says. "That's the way it works."



Food is prepared for the First Family and their guests by Chef Haller with the help of his assistants, including a pastry chef. "Both the President and I like light foods," Mrs. Reagan says, "but we do like desserts. In the summer we like the fresh fruit sorbets the chef is so good at. And in the winter, small hot soufflés are our favorites." Champagne wafers and foil-wrapped chocolates are offered, too, at the end of many festive meals.

One or two weeks before a large state dinner, grocery orders are placed with local wholesalers. The sommelier John Ficklin and his assistant choose the appropriate wines for the meal and ceremonial toasts. A day or two in advance, one chef may chop vegetables all day, rolling them in towels so they stay crisp. Table linens are pressed, silver polished, vermeil buffed, and dishes sorted. Two or three china patterns will be used because no set is complete enough for a big dinner. "My days always begin at 7 A.M. at the flower market," says Floral Director Dorothy Temple. "For state occasions, volunteers and professional florists lend a hand." It can take 20 hours to prepare the dozens of bouquets required. A few hours before the party, Chief Usher Rex Scouten makes his final rounds, checking the tables and place cards. The only last-minute decision is what the First Lady will wear. She has said she's a "mood dresser," and that may be part of the spontaneity every good hostess likes to bring to a party. ■ *By Maribeth Weston Editor: Clare Ruthrauff*

Potted trees, fern-leaf aralias native to the South Pacific, honored New Zealand's prime minister at a luncheon, above, *for 13 men.* Right: *Papyrus and water lilies, set in pin holders mounded with ice, fill sparkling glass quiche dishes at a dinner for Prime Minister and Mrs. Malcolm Fraser of Australia. For more on the water lilies, see cover and page 262.*



Billy Cunningham

Presidential Party

Baskets of peonies, looped with grosgrain and embroidered ribbons, welcomed guests at a luncheon for President José Lopez-Portillo of Mexico. Tablecloth is shadow work on organdy; damask napkins have the Presidential crest. The Reagans use china patterns from different eras at large parties and will soon add a new pattern to the nation's heirlooms.



Raeanne Giovanni

Fixing Up A Farmhouse

And finding out that it's the little details that make the biggest difference

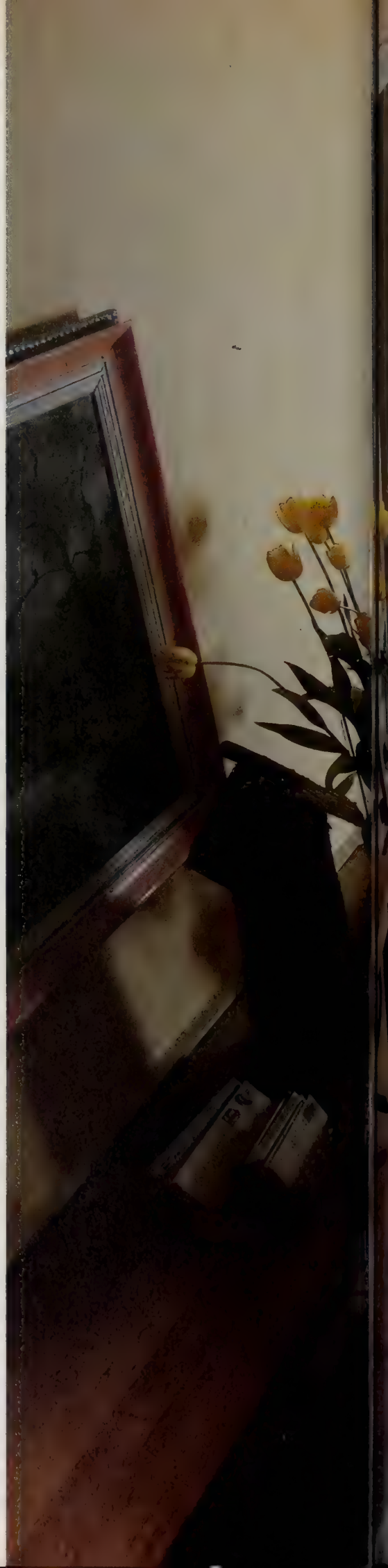


When Richard and Joanne Stevens came to renovate Bell Gate Farm, earlier renovations through the decades had left only fragments of the original 200-year-old structure, such as beams in the master bedroom, and grand mantels upstairs and down. The Stevens decided to take advantage of whatever period details the house offered but make no attempt to restore the house to an earlier era. In their search for an updated rendition of "traditional," they found a keen ally in interior designer Harrison Cultra.

Everything looks so well-ordered it's amazing how many disparate furniture styles you find side-by-side. In the living room, for example, blond wicker pieces alternate with dark wood—an octagonal Eastlake table, a Regency-style armchair. What pulls each room together?

Painting was primary. It unifies the "bare bones" and creates a serene background. Joanne Stevens had stripped all

Bell Gate Farm, above, still has its springhouse out front, but now it's a children's playhouse. Front hall brighteners, right: strié-painted orange walls, wood door panels replaced with glass panes. The peaked shape of the grandfather clock is echoed in the rustic birdhouse opposite it—a finishing touch bought for a song.



Beadle







The dining room, above, is arranged with Shaker-like simplicity. Underfoot, a hand-painted diagonal pattern of squares visually pushes out the walls. The first furnishings were the tole chandelier and farm cupboard—an American primitive find. Wide window sills accommodate Martha Washington geraniums. In the corner, left, an 18th-century French shipping jug, happened upon in Haiti.

dreary old wallpapers and painted the rooms white before Mr. Cultra began; Cultra says he'd "have recommended it anyway, so owners can see the rooms for what they are and so walls have a luminous undercoat for repainting." Mr. Cultra had each mantel and paneled door painted with three shades of white to throw the woodwork into higher relief. White ceilings got a fresh coat of white—tinted with a touch of the wall color. To make the ceiling in the master bedroom look higher, the brown spaces between the beams were whitewashed.

The scheme of each room blends seamlessly into that of the next. The living room, front hall, and dining room are a bouquet of spring pastels against the pale, spacious ground of newly bleached floors. The chintz in the living room contains touches of the yellow and green used in the dining room across the hall. The terra-cotta fretwork fabric on

Fixing Up A Farmhous



some pieces echoes the strié colors in the hall and the central design of the dining room's bleached, painted floor.

The decorating is fresh and full of surprises largely because it was done by eye rather than by historical style. Furnishings were chosen solely for harmonious shapes, colors, and proportions—not according to labels that pigeonhole them by historic periods. Because each room carries out a visual idea, it becomes much more than the sum of its parts.

The dining room, for example, is a room of borders. The walls have a verdant Jones & Erwin wallpaper border above, hand-painted "marble" baseboards below. Artist Robert Jackson repeated the paper's leafy motif in the border of the hand-painted floor. The antique table and chairs have their own original painted borders: a black rim on the Biedermeier fruitwood table, delicate golden rectangles on the backs of the American grain-painted chairs.

Meticulous window treatments also give the rooms polish and snap. In the living and dining rooms, curtains are styled to suggest the 19th century but scaled down to admit as much light as possible and to suit the rooms' contemporary look. To give the dining room the illusion of sunshine whatever the weather, Mr. Cultra lined the white dimity balloon shades with yellow print fabric dappled with tiny white flowers. The guest-room curtains, red-ribboned with white tabs revealing a red rod, reinforce the red linear statements of the woodwork and the wallpaper border.

The curtain tour de force is the master bedroom's modern interpretation of an 18th-century butterfly bed (named for its "hovering" canopy). Lined bedcurtains are hung deftly between an inner and an outer canopy, each of a different fabric. For the quilted spread and win-

In the living room, above, Mrs. Stevens's predilection for pattern is shown in the Brunschwig & Fils chintz, an Alan Campbell fretwork print, and green and white pin-dot fabrics. She's especially fond of a Clarence House copy of an 18th-century French ribbonweave fabric (on the child's chair by the fireplace), which inspired the strié-painted table.

dow curtains, plain and patterned Hinson & Co. fabrics are played off against one another. Both were quilted and tooth-edged to Mr. Cultra's design.

Textures contribute their quiet patterns, too: In the living room, braid-edged seats by The Wicker Works; a checkerboard sisal rug, bamboo tables; upstairs, rag rugs and—in the guest room—a natty contrast of plain and patterned wallpapers (divided by a chair rail).

Attention to visual details has not kept Mr. Cultra from soothing other senses: "If a room isn't comfortable, it's rarely used, no matter how beautiful its 'façade.'" ■ *By Margaret Morse. Editor: Kaaren Gray*

"When the bedcurtains were hung at last, we lit the bedroom fireplace and broke out champagne"



In the master bedroom, right, quilting chases off the chill typical of plaster-on-stone Colonial houses. The bedspread in the guest room, above, is an 1860 mariner's-compass quilt, courtesy of David & Barbara Mest. Traditional rag runners from Kelter-Malcé look strong and contemporary when sewn together to make a rug. Details, see Shopping Information.



Fixing Up A Farmhouse



Talks with Ta

Maya Angelou's *The Heart of a Woman* is the latest in a series of rich, ruthlessly candid autobiographies. This gifted writer and philosopher, mother and daughter, gives us her provocative thoughts on modern women, the family, and courage through determination and humor

By CAROLINE SEEBOHM



Maya Angelou has added a fourth book to her group of extraordinary autobiographies; *The Heart of a Woman* (Random House) describes her growing involvement in the black American political movements of the 1950s, her marriage to an African freedom fighter, and her only son's departure for college. Each of Angelou's books, as well as telling the story of an individual's fight for survival, extends the picture of a woman's life in this strange, rapidly changing century. From her private struggle as a young black girl growing up in the segregated South, through her days as a waitress, professional singer and dancer, theatre producer, and diplomat's wife, she journeys with her writing into the unknown territory of the human condition; and she is determined to take us with her.

"I'm trying to look at my life through the lens of Everyman. So my story involves greed, slaughter, humor, courage, generosity, sentimentality and sentiment, loyalty and disloyalty, sex, everything. I think that everyone really lives at that level, although we do not understand it all when it is happening. If I look at my life too closely, I see it romantically, and that is dangerous. I wait many years before I write my books. As long as I can think about my life and weep I must not write about it."

Unlike many writers, Maya Angelou was almost dragged into writing, after several other successful careers. An editor at Random House suggested she write her autobiography, and after frequent refusals, he said to her (prompted, she thinks, by her good friend James Baldwin), "I think it's best you don't attempt to write it because it's almost impossible to turn autobiography into art." So she immediately said she would do it.

"I *had* to. I wanted to change the mode, however. I would write an autobiography but carry a fictional character with me. And each time I, Maya, reached a crossroads, I would step aside and let this fictional character take the bad turn. I was trying to figure how to get around saying that this has happened to me. All this was about the time I met my husband, Paul, and I was gnashing my teeth over it. And he said, 'Is this the truth, did this happen to you?' And I said, 'That and more.' He said, 'My God, write it, write it.' So I saw I must tell the truth. Officials lie to employees, parents lie to their children, adults lie to each other, as though they have no

Brigitte Lacombe

Singular Women

keletons in their closets. So I promised myself I would not ie. The books are the truth.

"I've learned I cannot write on the spot. I believe that there re original thinkers—whose thoughts simply come out of hem, multitudes of wisdom, multitudes of provocative houghts. I, on the other hand, have a methodical mind. Occasionally the light bulb goes off, but generally I am a slow, grinding thinker. I cannot just take this circumstance, our itting in this room, *now*. I do record it, and am able later to ull it apart to write about it. But it's damn hard. To make it low off the page I have to write my foot off. Every time I sit lown to write I don't know whether I talk a good talk. I fear vriting, but that's what I love to do."

Through her childhood with her grandmother in Stamps, Arkansas, her career as a dancer with *Porgy and Bess*, her vork with Martin Luther King, and her life as a journalist in Cairo, the themes of humanity, injustice, and family strength, aced with wry optimism, never leave her. Angelou's books give a sense of almost heroic continuity.

We could not exist as a species without continuity. Sometimes I cook something and a guest will taste it and exclaim, "I haven't tasted this since my grandmother used to make it." And just at that moment I watch the face and see the years roll away—that memory is there, intact. So I'm convinced we have continuity. At times we get wrapped up in the urgencies of contemporary life—this fellow, this woman, this house, this job—but we are the product of those memories, whether we forget them or not. We are the product of those beginnings, and I like to honor the line.

"Of course I started writing for black girls. There were so few books for black girls. But my work soon became something else—I found I wanted to look at the human being, what happens to the human being under these circumstances, given this kind of environment. What can happen, how do you survive?

"After my second book came out, I was on a tour in Cleveland, signing books in a department store. I looked down at the table and there I saw a black woman's hands with long, curved, painted nails. I looked up and saw she had a fake fur coat on that had once been white, and big curls hanging down over her breasts. She was about 19 years old and she was a whore, no doubt about it. I said, 'What's your name?' so I could write it in the book, and she said, 'Lady, I want to tell you something. Your book gave me hope.' And that book was about continuity."

Maya Angelou's belief in continuity is perhaps strengthened, paradoxically, by the fact that she has been on the move most of her life—from Arkansas to California, from New York to Ghana, from London to San Francisco, and now to a new home in Winston-Salem, North Carolina. Her new house is large and comfortable, a present to herself after a period of unhappiness ("I think it is wisdom itself to be good to oneself when things are going well, and absolutely imperative when things are going badly")—but it singularly lacks accumulations of personal possessions, except for books and her American and African paintings, each of which means special things to her. For instance, in the living room is a painting by Phoebe Beasley of a group of blacks sitting on chairs, with one seat left vacant. When faced with a moral problem, Maya will look at this painting, which reminds her of her late grandmother's church meetings in Stamps, and hear again her grandmother helping her make the right decision. Maya Angelou's continuity is in her family, in particular her grandmother and mother, both immortalized in her writing. *(Continued on page 190)*

Joanne Woodward's quiet charisma has graced stage and screen for more than 25 years. Now she is back on Broadway, and she talks about her work as an actress and the enduring commitments in her private life—to the arts, to historic preservation, and to her maturing relationship with her family.

By CAROL WESTON



Joanne Woodward is an actress who knows what she can give to, and get from, a play or film. She has built a career distinguished by her portrayals of complex, carefully wrought characters, characters that demand her consummate skills to come to life. Her latest stage venture is no different. She chose George Bernard Shaw's *Candida* as the vehicle that has taken her to Broadway for the first time in 17 years. "I have always wanted to play Candida," she says. "Shaw was ahead of his time—he was making a statement about the power and importance of women way back in 1894. Candida is a strong, modern woman who rules her roost and makes life at home smoother for her handsome, success-

Continued on page 130

Singular Women — Joanne Woodward

ful, popular husband. I understand her." After all, Joanne Woodward has helped make life easier for Paul Newman. At the peak of his career she was often forced to stave off Newman fans in the streets. "I felt like Candida. I had to protect him."

As the actress has continued to smooth out her own life, she has become more selective about the projects she takes on, which include her own writing and directing. But *Candida* has special significance for several reasons. The play opened in June at Kenyon Festival Theater in Gambier, Ohio, where daughter Nell Newman was enrolled in an intern program. Kenyon College is Paul Newman's alma mater, and the Newmans were instrumental in getting the theatre built and launched. Their commitment to regional theatre is strong: "Regional theatre is where theatre should be," Joanne says, "and where the audience of the future will come from—a different audience from the sophisticated New York or Los Angeles or Chicago audiences. It's wonderful."

Expressing the concerns of many arts supporters when it comes to President Reagan's budget-tightening—"and to think the President is an ex-actor!"—she says, "It's not easy to project where the money for regional theatre is going to come from. I hate to think that the arts will suffer so we can build another bomb. The stability of the arts is going to depend in the long run on how good everybody is at fund-raising."

As a fund-raiser herself, Miss Woodward is a hard act to follow. She has used her position in the spotlight magnanimously, to bring attention not only to the arts but to other pet causes including the preservation and restoration of several fine old houses in Connecticut. The Newman family's home in Westport is a 200-year-old carriage house that the couple has owned for 20 years. More recently they purchased a second house and barn nearby to use as a guest house. "I like old houses," she says. "I like their warmth, their solidarity, the good grandmotherly feeling. I've spent a large part of my life fixing them up. Seeing them get torn down is one of the traumas of my life, and that's why I got involved in the Wheeler House project in Westport."

The nine-room Wheeler House was built in 1795 by Ebenezer Coley, the same farmer who built both of the Newmans' Connecticut houses. The historic property was then redone in 1860 "and looked like a riverboat house in Victorian style." When its owner died last year, Westport residents feared the house would be razed in the name of commercial development. At that time Joanne Woodward stepped in to help the Westport Historical Society, and she and Paul were soon honorary chairmen. "We all finally raised enough funds to buy the Wheeler House; now the trouble is we have to raise enough money to fix it up. It's still fund-raising time, nickel-and-dime time—it never ends." At a recent party at Wheeler House, to celebrate its purchase and remind the community that their campaign wasn't yet over, Joanne Woodward was a gracious hostess showing pride in the committee's work and appreciation for their progress.

Her work in her community seems to have grown in part from a renewed commitment to life with her family. She has spent more time with her daughters and stepchildren during the last several years than she had in the past when she was almost constantly working. She admits now that she sometimes feels guilty for having kept right on acting after her first

two daughters, Nell and Lissy, were born. "I think my older children may have suffered a bit because of my involvement with my work."

When she had her first child, Joanne Woodward was 29 years old. "And even that was soon enough. It took me a long time to mature, but when I did, I grew closer to all my children. If I had to do it all over again, I probably wouldn't have children. Or if I were going to have them, I would stay home and raise them. I would make the decision one way or another. After all, raising children is an art in itself. And I don't think it's one that I was particularly talented in. It calls for a good deal of knowledge, skill, patience—all those things I really didn't have. But in those days, you didn't think about it, you just *did* it. It wasn't until I had my third daughter, Clea, that I decided, 'This is silly. If I'm going to have another one, I might as well stay home and spend time with them.' I love my kids now that I've got them, of course. They're terrific."

Joanne Woodward's two stepdaughters are Susan, 28, a producer, and Stephanie, 26, a photographer. Her own three are Nell, 22, Lissy, 20, and Clea, 16. "All our daughters are unmarried. And I think it's right that young women now are waiting longer before they get married and have children and are pursuing their careers rather than trying to do several things at once and not doing anything well. But my daughters are so serious—they're older than I am," she laughs. "I have to keep myself young." She is a vegetarian and has a daily fitness program of dance, jogging, or horseback riding. "I've learned to ride only recently. I did it to prove I could and to see more of Clea. She's a champion."

> "I like the warmth, the solidarity, the good grandmotherly feeling of old houses. Seeing them torn down is one of the traumas of my life."

Joanne Woodward's career, too, has recently been involved with the careers of her family. "We had great fun with *The Shadow Box* and *The Effect of Gamma Rays on Man-in-the-Moon Marigolds,* which Paul directed." Though neither she nor Paul Newman particularly encouraged their children to go into producing and acting, both understand why they are giving it a go. Nell in particular ("I thought she would be an ornithologist") spurred Miss Woodward to discuss her own craft: "My acting teacher, Sandy Meisner, used to say it takes 20 years to make an actress or an actor. You can't just learn to act. Acting becomes an innate thing, like playing the violin. Nell asked me how I prepared. I told her I didn't prepare consciously. I don't sit there and say 'Who am I? What am I doing? Why am I going into this scene? What is my action?' There was a time when I did; but now I don't do it consciously—in the same way I'm sure Yehudi Menuhin doesn't think, 'Where do I put my finger to get that note?' One doesn't abandon technique; your subconscious takes it on, you automatically come in with something." The turning point in her career, the point at which she finally felt she had matured as an actress, was *Rachel, Rachel.* "It was the first time I didn't have to take hours to work up to the level at which I could play an emotional scene."

The fact that Joanne Woodward has so refined her craft may be a major reason why she has moved on to directing and writing. "With directing, you're not so put on the line as you are when you are acting. I like performing, but it's still always difficult at first, I still get stage fright, I still have to figure it all out. And after a while, well, you've used up your bag of tricks. Along with directing, I'm just beginning to write screenplays, too. I did write the first thing I directed [*Come Along With Me*], mostly because I couldn't find anything else I wanted to direct. But I don't yet think of myself as a writer.

Continued on page 192



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The Great Gifts for Christmas 1981

Australian black swans, regal present for a romantic—in England only the Queen could own them. Pinioned wings keep them home on the lake; $650 the pair from All-Tame Animals. Swans in black cast-iron support 5-foot oak bench. Natural or painted—$1,600 from The Museum of American Folk Art.



oshua Greene

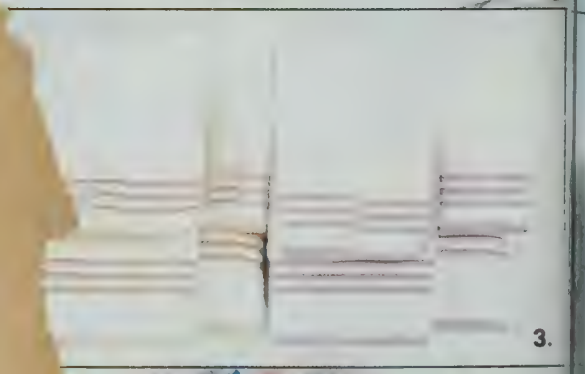
Sensational

Temptations, delights, surprises—this year's gifts are the most exciting ever. Frankly extravagant "presents of a lifetime" or small luxuries with price tags to match, newest of the new or best-of-their-kind classics, practical or just for the fun of it, the presents we chose for these pages are all ones we'd like to find under our own Christmas trees. Consider following our lead—sometimes the very best gift is the one you'd like to keep for yourself. Or you can look to the ideas behind the objects as ignition for your thinking. A closet full of pretty new linens doesn't seem quite right? What about a windowfull of orchids? But above all, enjoy. Finding the perfect present for someone can be as big a thrill as receiving the perfect present yourself.

1. *"Wink" armchair with adjustable back-, head-, and foot-rest. By Toshiyuki Kita for Cassina; about $2,020. Through designers or architects. Atelier International.*
2. *"Battersea Rose" cotton and polyester sheets. Full flat sheet, about $55. Neckroll, about $40. Matching bath towels available. Atelier Martex collection, West Point Pepperell.*
3. *"Solerno" cotton towels trimmed in rose or peach. From fingertip to bath size, $20–$65 each. By Trousseau. At Bullocks.*
4. *"Tom" cotton sheets, from twin to king size, $41–$71.50 each. Quilted cotton blanket with polyester filling, from twin to queen size, $121–$136. "Jones" solid-color cotton towels, fingertip to bath-sheet size, $4.50–$64. Duvet covers, table and baby linens, [illegible] accessories available. At Descamps.*
5. *Hand-thrown urns by Pacific Pottery, 37 inches tall. Jade, ultramarine, pink, green, turquoise, lavender, burgundy and beige—$[illegible]. Van der Hurd Imports.*
6. *"Nature Verte" multi-floral room atomizer. Eight fluid ounces, $66.50 ppd. Refill available. From Les Ambiances collection at Porthault.*
7. *Handwoven mohair and wool throw bordered with silvery threads, 4 by 6 feet, $420 ppd. from Gregory Newham Ltd.*
8. *"Currant" hand-stenciled sheets of cotton and polyester. Top sheet and pair of pillowcases, $40 ppd. By Dora Rapalyea of Highlow Farm.*
9. *Pillowcases from "Intimate Lace" collection by Fieldcrest. About $20–$30 each.*
10. *Crochet-trimmed cotton towels, in two shades of pink; also in lilac, beige, green. From hand to bath-sheet size, $40–$125. At Frette. Pine rack, $77.55 ppd.; ready-to-assemble, $37.55 ppd. Shaker Workshops.*
11. *"Baby Stars" cotton batik quilt, 5 feet square; $325 ppd., as shown. Can also be made to order. From Julie Salles Haas. Prices approximate. Store addresses, page 96.*







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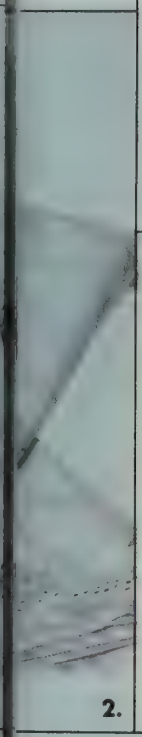


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Joshua Greene Marina Schinz



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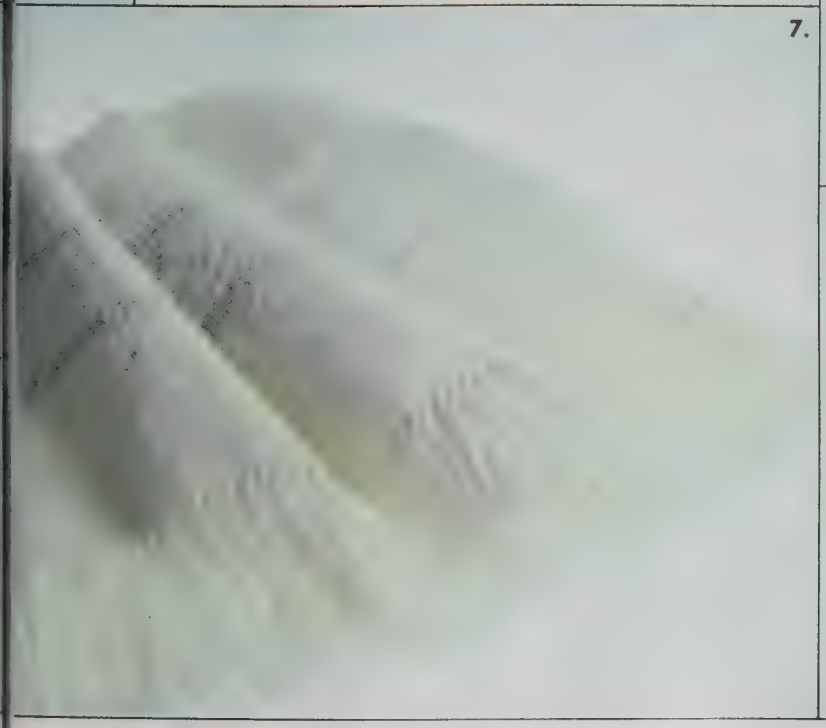


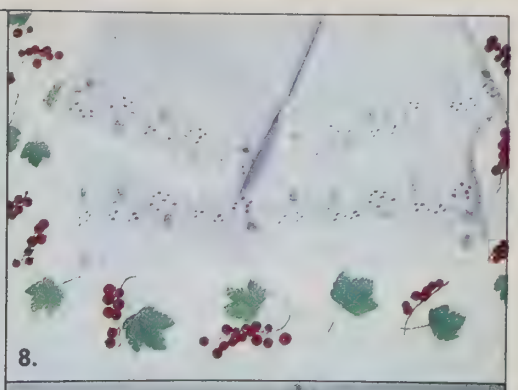
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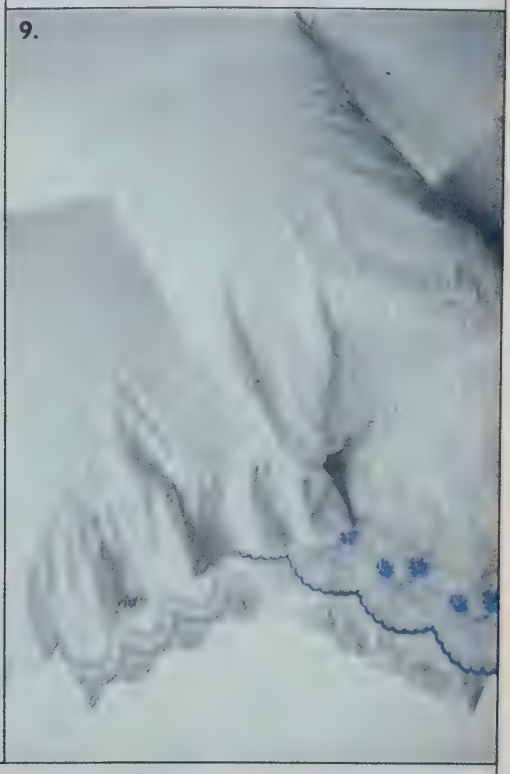
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Imaginative

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resents to go—wheels to move you, portables to move with you, some new, some tried-and-true

Left: *Give a whole wardrobe of linens—sheets, towels, pillowcases, blanket covers, even a quilted kimono robe. The works—$8,417, as shown (excluding the antique bureau, not for sale). Quilted cotton robe alone, $159 ppd. All from Pratesi. On top of chest, a hand-thrown glazed ceramic bowl by Roy Hamilton, $262 ppd. from Gordon Foster.*

1. *"Ring-Necked Pheasant" stainless steel weather vane by William King. In a signed, limited edition of 50. Also available as a wall sculpture. Either, $1,015 ppd. Optional black finish (not shown). From the Guild Hall Museum Shop.*

2. *Ducks always stay dapper in a drizzle. The cast-iron bootscraper will keep you—or a friend—dapper, too. $33.50 ppd. from Historic Charleston Reproductions.*

3. *Sculptural chess pieces, designed in stainless steel by Charles Perry. After the game is over, they pack up into a puzzle of interlocking shapes. With felt pouch, $454 ppd. You supply the board. Museum of Modern Art, New York.*

4. *Felco precision-cut pruning shears, in a left-hand model (#9) as well as a right-handed one (#8)—$26.50 ppd. from J.M. Leonard. Lightweight goatskin gloves. Sizes 7–11, $7.75 ppd. from the New York Botanical Garden Shop.*

5. *Fragrant fans, handwoven from the vetivert root beloved by Creoles, can double as sachets—$13 ppd. for set of 3. From Hové Parfumeur.*

6. *Sleek, compact Nikon binoculars—4 inches square, under 8 ounces. With 7 x 20 magnification, strap, lens caps, zippered case; $260 at Sointu.*

7. *Handwoven Shetland wool throw, 4 by 7 feet, $175 ppd. Nantucket Looms.*

8. *Blue steel bicycle rack, $47.10 ppd. from Brookstone. Extra-light adult bicycles by Schwinn: left, the "Traveler," $210; right, the 10-speed "World Sport," $170. At Eddie's Cycle Center.*

Prices approximate. Store addresses page 96.



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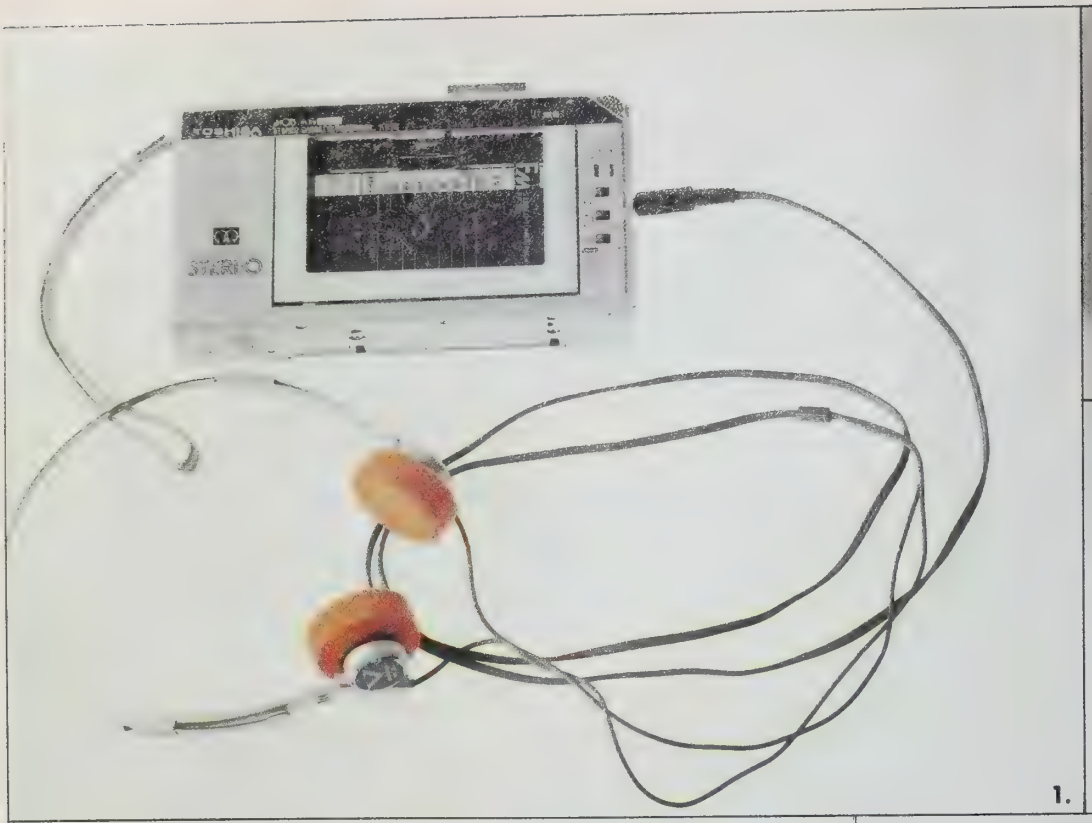

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Joshua Greene Marina Schinz



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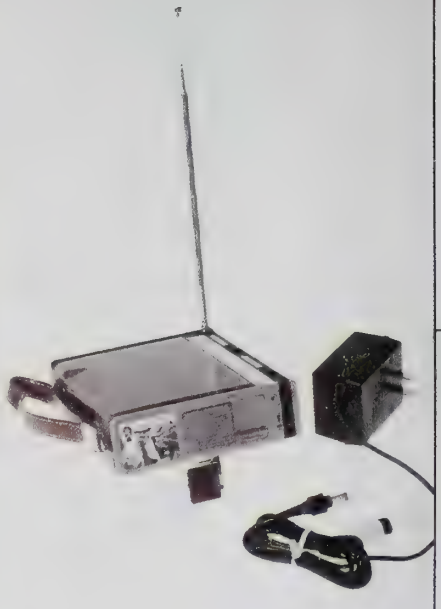
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Marina Schinz Joshua Greene

Charged

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assette with FM tuner
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. Mobile video—
CA's AC/DC 9-inch
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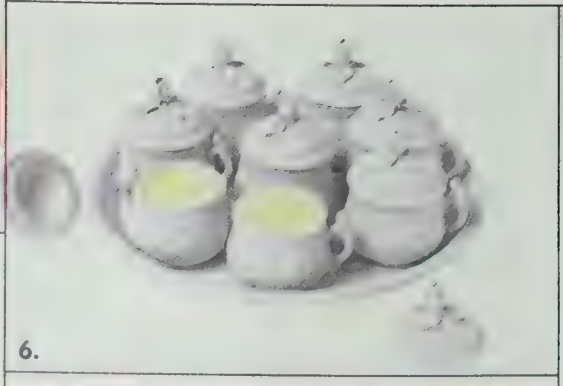
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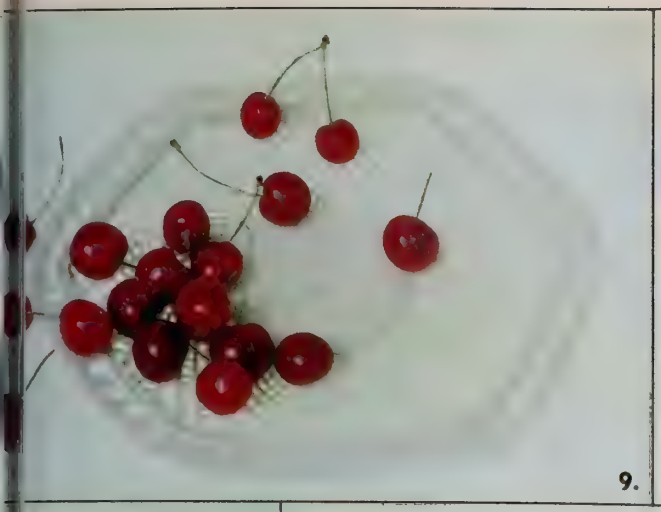
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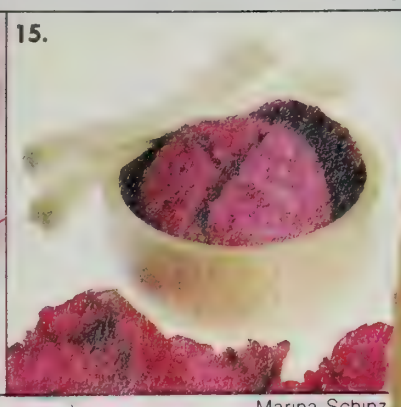
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Luxurious

Pleasure-presents—table appointments in beautiful materials to enchant your eye and your hand

1. *"Marseilles Flowers" salad bowl of hand-painted faïence. From a design in the Musée des Arts Decoratifs; $263 ppd. from Tiffany.*
2. *"Gold Leaf" porcelain by Larry Laslo for Mikasa; $45 ppd. the 4-piece place setting; Bloomingdale's. "Torcello" cotton napkins, 18 inches square; $42 ppd. for set of 4, from T & J Vestor.*
3. *Mother-of-pearl-handled fruit knives. Butler of Sheffield for Wedgwood; $252.50 ppd. the set of 6, from Cardel.*
4. *Crystal cake stand, 11 inches in diameter, reverses to a candle stand. By Elsa Peretti; $233 ppd. from Tiffany.*
5. *Sterling silver knife, fork, and spoon with jasperstone handles; $2,150. Antique Spode porcelain plate, ca. 1815, subject to prior sale; $175. All at James Robinson.*
6. *Covered pots de creme by Mottahedeh; $11.50 ppd. each. Matching tray, 11 inches in diameter; $27.50 ppd. from Jenny B. Goode.*
7. *Sterling silver cake knife by Lenore Doskow; about $165 at Diletto Jewelry.*
8. *"Renoir Optic" champagne glasses by Tuscany; $39.50 ppd. for set of 4. from Bloomingdale's.*
9. *Basketweave plate, 9¼ inches in diameter. By Belleek Parianware; $329.50 ppd. Bloomingdale's.*
10. *Glass carafe with silverplated top and handle, 10½ inches high. By Citi-gold; $195 at Apropos Boutique.*
11. *Festive salad plates; $11.50 ppd. each in ruby, emerald, cobalt, or black. Matching dinner plate ($16.50 ppd.) or soup bowl ($10.50 ppd.) available in ruby, cobalt, or black. Platter, in cobalt or black; $26.50 ppd., By Viking Glass. From Dean & DeLuca.*
12. *Pewter and porcelain demitasse cups by Etains du Manoir; $155 the pair at Baccarat.*
13. *"House" teapot—a glazed stoneware reproduction of a salt-glaze Staffordshire piece—12 oz. capacity; $42.25 ppd. from The Metropolitan Museum of Art.*
14. *"Southern Charm" china. about $55 the 4-piece place setting. By Gorham. At Hempstead China. Checked cotton tablecover, 60 inches in diameter; $30. Matching napkin; $3.75. By Elisa Daggs. Saks Fifth Avenue.*
15. *Danish delight: Beechwood salad bowl, 11 inches in diameter, with a pair of servers. $106.40 ppd. from Sointu. Prices approximate. Store addresses,* *page 96.*

Marina Schinz

Electrifying

The most entertaining present of the year—every component for a complete home entertainment system. All state-of-the-art, all for $9,510. By Sony.



The Music Lab—remote-controlled total sound system; $1,600.

Videoscope projection TV, with a 50-inch screen; $3,80

Tuner-Timer, optional with Betapak; Chair at Art et Industrie; $350.

Dictavision with 3.7-inch Trinitron color TV, AM/FM, recorder; $880.

AM/FM Dream Machine with digital display, Dream Bar; $100.

Portable Color Video Camera, electronic viewfinder, zoom; $1,300.



Brian Hagiwara

All prices approximate

Over the shoulder: Betapak videocassette recorder; $1,150.

Short-wave radio with digital tuning, recorder jack; $330.


DMC

Dashing

Presents with an extra dimension—thoughtful ideas with the snap of style

1. *The DeLorean—the ultimate sports car, opposite page, for this or any season. Sleek stainless steel body, gull-wing doors, the finest black leather bucket seats, and air-conditioned comfort for two; $25,000. From The DeLorean Motor Company.*

2. *The classic and still the best: boat and tote bags of sturdy white duck with red, blue, or green trim. Small, 6 by 13½ by 12 inches; $9.25. ppd. Large, 8 by 17 by 16, inches; $11 ppd. from L.L. Bean.*

3. *Sleek black and brushed steel 7-inch stem-snipping scissors designed in 1926 by Genji Sakai. Now produced in Japan by the Sakagen Co.; $22 ppd. from The Museum of Modern Art, New York.*

4. *The perfect hardware find for fix-it people. Unbreakable molded-plastic case holds 11 tools, including an adjustable wrench, metric/English measuring tape, wire cutter/stripper, assorted screwdrivers, pliers, even a nut driver; $53. By Crescent.*

5. *Made for a woodstove—a special set of four stainless steel fire tools: The poker, shovel, broom, and hoe for pushing logs have aluminum handles in silver or black; maple bracket for wall hanging, a waxed natural or stained cherry finish; $150. By Trellos Products.*

6. *East meets West on a futon. Sleeping idea from Japan—cotton batting with a zippered cotton/polyester cover folds to an S-shape for sitting. In rose quartz, jade, blue, green, red, black, and sand—39" by 75"; $120. Covers also sold separately; $40. By Beylerian. At Bloomingdale's.*

7. *Water only the area of lawn that needs it. Sprinkler heads of brass and high-impact plastic. Green covers 30-inch round area; yellow 5-by-50-foot rectangle, blue 10 by 50 foot, orange 20 by 40 foot, green 30 by 30 feet; $2.19 each ppd. By Melnor Industries.*

8. *No two of these handcrafted West Rindges baskets are alike. Multifarious in purpose and will last a generation or two. For fruit, $27; flowers, $25; vegetables, $21.50 ppd. From The Horse. Prices approximate. Stores addresses, page 96.*

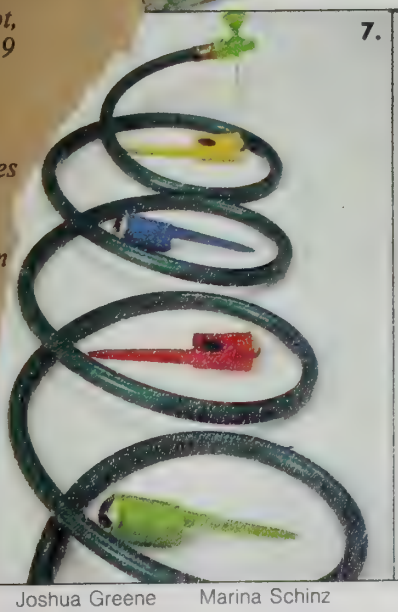

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Joshua Greene Marina Schinz

Terrific

K… presents that work for their keep and look good doing it

1. *This flat-bottomed wok sits on electric and gas ranges. Silicon-covered handle for comfort. Magnalite professional 14-inch wok. By General Housewares; $96 at Bloomingdale's.*

2. *See for yourself when a watched pot boils. Glass double boiler has 1½-quart bottom with 32-ounce saucepan. Heat-resistant U-shaped handles. By Catamount Glass; $39 ppd. from Lee Bailey at Henri Bendel.*

3. *Pizzeria-class wooden paddle carries pizza or bread to the oven. Handle 42 inches long, board 16 inches wide; $27.50 ppd., from Pot Covers.*

4. *All you'll need for mixing in a diameter of 17¾ inches. Eleven nesting bowls of quality stainless steel—18 ounces to 20 quarts; $135 the set. Individually from $9. By William Fraser at Schneider's.*

5. *Hand-thrown, ovenproof blue-and-white casserole dishes by artisans Risa and Lewis Dimm—1½ qt., $51.50; 2½ qt., $63.50 ppd. from The Silo.*

6. *Serve paté or butter in individual terra-cotta pots. Set of six small, $63.50 ppd. Larger size, $20.50 each ppd. From Lee Bailey at Henri Bendel.*

7. *Serve or stir in blue-and-white pitchers and bowls of Portuguese spatterware. Pink-and-white if you prefer. Pitchers: $18.50, $25 Bowls: $15, $20, $25. At Bloomingdale's.*

8. *For the fresh edge, classic utility knife with a self-sharpening case, $14.95. By Wilkinson Sword. Prices approximate. Store addresses, page 96.*


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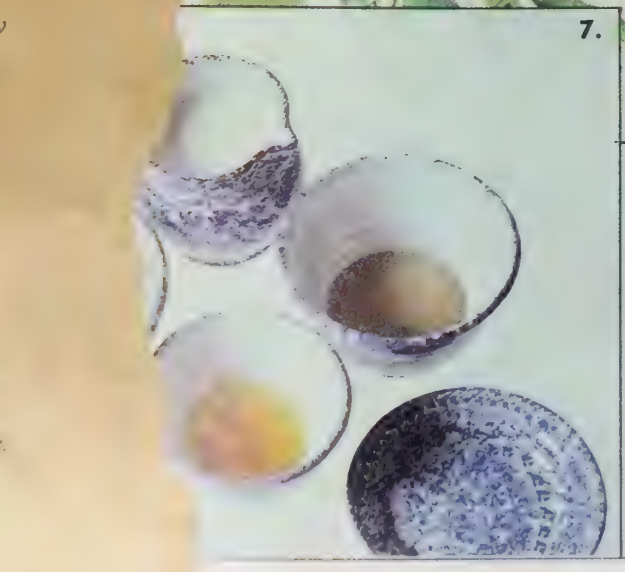

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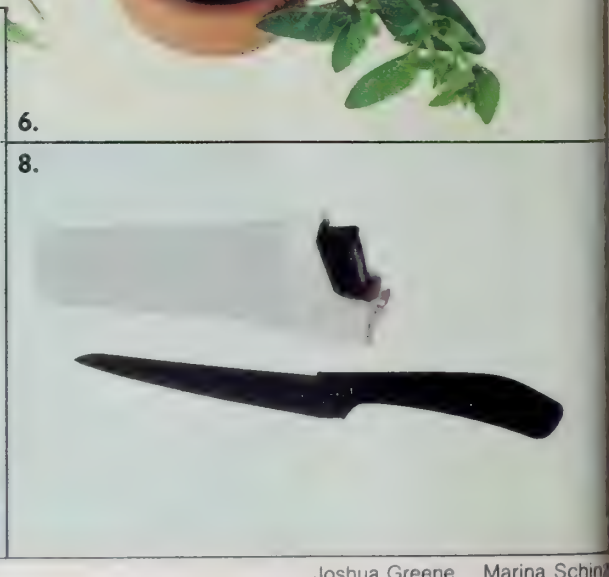

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Joshua Greene Marina Schin



When the carpet looks new, but it's not... you've got the ANTRON® Advantage.

Carpeting of ANTRON* nylon looks beautiful the day you put it down ...and keeps on looking new and beautiful for a long time to come.

ANTRON* III nylon is America's best-selling carpet fiber brand for good reason. Its amazing ability to resist and hide soil, its resistance to crushing and matting, and its lasting static protection all add up to carpet beauty that lasts and lasts. And now there's a new ANTRON fiber—ANTRON* PLUS. ANTRON PLUS nylon has all the attributes of ANTRON III—and more. ANTRON PLUS offers the best, and most durable, resistance to staining and soiling of any nylon carpet fiber on the market.

So when you're choosing carpet, be sure to take advantage of all the advantages of ANTRON. Get carpeting of ANTRON III or ANTRON PLUS. Get the Antron Advantage.

ANTRON

THE ANTRON ADVANTAGE

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Du Pont makes carpet fibers, not carpets.


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FROM SUNNY MEXICO
KAHLÚA
HECHO EN MEXICO
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COFFEE LIQUEUR
PRODUCT OF MEXICO
KAHLUA S A
FABRICA DE LICOR DE CAFE



KAHLÚA® & Company

(variations on a most versatile liqueur)

Welcome to the world of Kahlúa: a world of magical tastes, subtle delights and, invariably, delicious good foods. Kahlúa is infinitely mixable, complementing beverages as diverse as milk and soda, vodka and brandy. It is also extremely enhancing to foods; blending and mingling in all manner of recipes to create exciting new treats for family & friends.

The following are but a few of the ways you will enjoy Kahlúa. Experiment for yourself. And discover why Kahlúa is like no other liqueur in the world.

Kahlúa Glazed Turkey*

12 to 14 lb. turkey
Dressing
1/3 cup apricot jam
1/3 cup Kahlúa

A magnificent recipe you will invariably serve with pride: using your favorite dressing, stuff and truss turkey as you ordinarily would. For the glaze, strain the jam or smooth it in a blender. Add Kahlúa and mix well. Use it as your baste throughout roasting period. Make gravy as usual. Serves 6-8.

*This recipe is equally superb with goose, duck or any other poultry.

Kahlúa Candied Yams

4 medium-size yams
1/4 cup butter or margarine
1/3 cup brown sugar
1/4 cup Kahlúa

A traditional favorite which Kahlúa makes all the more memorable: boil yams until tender but still firm. Peel and halve lengthwise. In a heavy frying pan, melt butter and sugar. Add Kahlúa, stir and cook for 1 minute. Add yams and turn until brown on all sides. Cover, reduce heat and cook about 15 minutes. Turn yams once more before serving. Serves 4-6.

Kahlúa Pecan Pie

Pastry crust
1/4 cup butter
3/4 cup sugar
1 tsp. vanilla
2 tbs. flour
3 eggs
1/2 cup Kahlúa
1/2 cup dark corn syrup
3/4 cup evaporated milk
1 cup whole or chopped pecans
1/2 cup heavy cream, whipped
Pecan halves

We honestly feel you've never tasted a pecan pie quite this good! Line a 9-inch pie plate with your favorite pastry recipe. Chill. Set oven at 400°. Cream together: butter, sugar, vanilla, flour. Mix well. Beat in eggs, one at a time. Stir in Kahlúa, corn syrup, evaporated milk, pecans. Mix well, pour into pie pan. Bake for 10 minutes. Then reduce heat to 325° and bake until firm (about 40 minutes). Chill. When ready to serve, garnish with cream and pecan halves. Serves 8-10.

Kahlúa & Coffee

The perfect after-dinner drink: add 1 oz. of Kahlúa to a cup of steaming black coffee. A dollop of whipped cream adds an extra festive touch.

Kahlúa Black Russian

An excellent cocktail or nightcap: in an old-fashioned glass, pour 1 oz. of Kahlúa and 2 ozs. of vodka over ice. Mmmm.

Classic Kahlúa

Simply, Kahlúa in your prettiest liqueur glass.

There's more...

The Kahlúa Recipe Book features a host of other delectables. We'll be happy to send it to you with our compliments. Maidstone Wine & Spirits Inc., 116 No. Robertson Blvd., Los Angeles, CA 90048.

©1980 Kahlúa. Coffee Liqueur from Sunny Mexico. 53 Proof.



The winter cold. Of the two best ways to conquer it, only one does it beautifully years from now.

And it isn't down.

It's the Vellux® Blanket. After years of washing, it not only gets softer, it remains just as beautiful as the day you bought it.

The warm, light Vellux Blanket from Martex.® It's everything you could ever want in a blanket.

This is an unretouched photo of a Vellux® blanket made with Dupont® nylon fibers, after 25 washings.

ONLY MARTEX COULD UNCOVER THE WAY TO GIVE YOU WARMTH WITHOUT WEIGHT, IN A BLANKET THAT BECOMES MORE BEAUTIFUL WITH AGE.

THE VELLUX BLANKET. PART OF THE ART OF MAKING A BED.

West Point Pepperell

Green Thoughts from a writer's garden

Eleanor Perényi fills her life with flowers, her diaries with garden lore

Sometimes a book comes along that makes you wish you could visit, talk with, and maybe talk back to the author. Eleanor Perényi's *Green Thoughts* (Random House, $15.50) is that kind of book—personal, opinionated, poetic, practical, and so entertaining you want to give it to all your friends, even non-gardeners. A biographer of Liszt and a former managing editor of *Mademoiselle,* Mrs. Perényi writes from years of amateur experience: "I have had only two gardens in my life," her book begins. "The first was a large rather mournful park attached to my husband's castle in Hungary. . . ." She was an American, 19; he was Baron Zsigmond Perényi; they had to leave that life behind them when World War II broke out.

"My second garden is on the Connecticut coast. I took it up with reluctance. . . . I grieved over my lost garden and I didn't want, ever again, to be attached to a piece of ground. But it didn't work out like that, and gradually I did become attached." The reader, too, becomes passionately attached for the next 279 broad-ranging, scholarly, humorous pages (complete with candid assessments of her seed and plant sources).

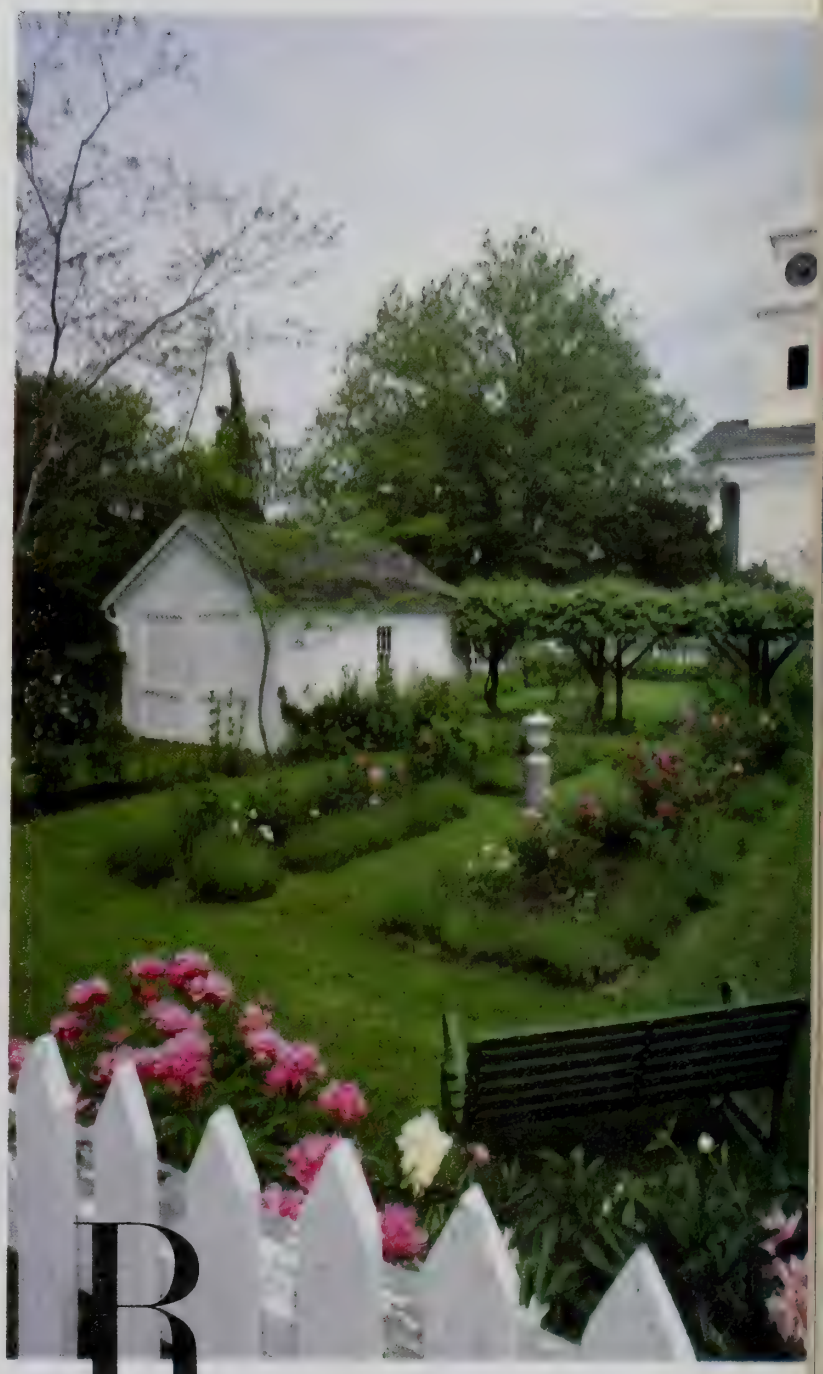
Working in Manhattan, she was a weekend gardener at first. "Friday nights would find me on hands and knees, aiming a flashlight at vegetable plot and flower beds to see what had come up during the week.

"I don't know what causes some people to love gardening," she says. "In my village the preferred outdoor sports are sailing and tennis, and gardens (as opposed to yards) are few. I take my exercise on my three-quarters of an acre. Good exercise it is, too."

Fortunately for us, with her urge to garden came the urge to keep track of it in writing. "Rereading a real diary won't, unhappily, prevent one from tumbling into the same pitfalls, but a faithfully kept garden record can."

The family's white clapboard house was built just after the American Revolution "by a clergyman and his two sons. Rather a botch they made of it, too, patching upstairs floorboards with Yankee thrift if little aesthetic sense. Nevertheless the house has stood for 200 years and could stand for 200 more. The clergyman must have raised vegetables because everybody did. Would that he had left some written record."

In her version of "a cottage garden, organically grown," she, too, practices Yankee thrift. "I spend perhaps $25 or $30 a year on fertilizers and not a penny on pesticides or herbicides." The greenness and fertility of her garden are thanks to compost—"rich as devil's food cake"—and "vast quantities of mulch, everything from salt hay to seaweed, to buckwheat and cocoa hulls—an extravagance for the rose beds." Environmentally sensitive gardeners, she feels, should not "embark on elaborate programs of spraying and fertilizing. All that is out of date." But despite the toll pests take among modern roses, "the truth is I can't bring myself to turn my back on new hybrids. When it comes to roses, some of us are incurable."



Roses and lavender, framed by peonies and a grape arbor, color a village plot watched over by a church.

(Continued on page 156)

Emerick Bronson



Green Thoughts

We should share what we know. We are, after all, the ancients of the future



A garden is a private world, says Eleanor Perényi, above, and on the porch, left, with her mother, novelist Grace Zaring Stone. Between a weeping beech and their house, brick-edged perennial beds are "presided over by our resident goddess, Columbia-the-Gem-of-the-Ocean, designed by Benjamin Franklin. Mounted on a bit of rough wood, she stands at the confluence of four island beds, arching her arms toward the phloxes."

Green Thoughts

Eleanor Perényi writes in *Green Thoughts*, "Perennials are the easiest flowers to care for. Two-thirds of them, once established, and with a good supply of compost dumped on them every fall, simply come up year after year, with no further effort." She describes daylilies as "the yeomen of the garden, unbelievably sturdy and accommodating. Sun or shade, wet soil or dry, anything suits them. They don't attract pests and are never sick. Moreover they are edible, and in Asia where they originated, a veritable pharmacopoeia. There is something engaging about a plant so bent on giving good value." Like many gardens laid out before 1900, the Perényis had a stand of *Hemerocallis flava,* the sweet-scented lemon lily, and burnt orange *H. fulva, above,* both still going strong. For a longer season of bloom, she plants late-blooming hybrid daylilies—"now and again I come across one I can't resist."



Daylilies and a trellis divide kitchen and perennial gardens.

When the family came here, "four rectangular rose beds were in place, stocked with relics of many years' neglect." Some are sturdy old roses—"they are to the garden what fine antique furniture is to the house"—but most are new floribundas and hybrid teas. "Floribundas are nice for picking because one cut procures a whole bouquet, though they lack the elegance of the hybrid tea. Tall grandifloras I haven't a good word to say for."

My garden is a series of rooms, my avocation and greatest pleasure

The newer flower beds are rectangular too, edged with bricks "laid at a 45-degree angle so that only the top third is to be seen. Something in my brain demands Euclidean geometry, which doesn't exclude the circle but does rule out the meandering shapes that many gardeners like." As for planting diagrams, however, she doesn't believe they serve any useful purpose. "I prefer to apply my paint, as it were, straight to the canvas, scraping away the mistakes as they occur." When she makes a mistake she admits it, one of the many charms and strengths of her book.

"We were thinking of the massed effect when our perennial borders were set out with Columbia at the center," she says of the large garden near the back porch, (previous page). "Nothing could be prettier, but anyone who has had to mow the lawn has cursed us ever since. The grass strips just barely accommodate a mower. Strollers can't walk two abreast. The strips should be two or three times as wide. The moral for making any sort of path: Have it broad enough to fit yourself and a friend."

A perennial bed, she feels, "should be generous enough to accommodate, say, a dozen varieties in good, big clumps without crowding—dinkiness is to be avoided." It can be any length "but no wider than can be reached for weeding. On no account should any bed be so wide that it must be waded into bodily."



Rose petals and lavender 'Hidcote' ("every gardener knows it's best") dry in the sun for potpourri.



Lilies have a "princely air but are less demanding than roses."

Contrary to many ardent gardeners, Mrs. Perényi doesn't divide perennial clumps more often than once every seven or eight years, if that. "Deadheading and cutting down must be done, but the itch to divide perennials is to be resisted unless the signs they need it are unmistakable."

From the porch where she and her mother often sit, and where cardinals and purple finches nest, she shares her experience:

"Never try to move a poppy. The less attention paid to poppies the better they like it.

"Coral bells, columbines, and astilbes bloom once, and when that is over the stalks should be removed, leaving the foliage at the base. It will last into winter and beyond.

"Phloxes have a long season of bloom which can be prolonged still further if you snip off the faded flower trusses a little above where they join the stalk.

"Other perennials (delphiniums, lu-



Perennials include blue and white platycodons—"closed they're lanterns; they open into stars."

pines, Italian bugloss, centaureas, etc.) will be making new growth even while they bloom. Cut down the stalks just above the fresh foliage and you may get a second flush of smaller flowers later on.

"Gardeners must be allowed their vagaries," she says, and one of hers is dahlias. "Looking at my dahlias one summer day, a friend whose taste runs to the small and impeccable said sadly, 'You do like big conspicuous flowers, don't you?' She meant vulgar, and I am used to that. It hasn't escaped me that mine is the only WASP garden in town to contain dahlias, and not the discreet little singles either. Some are as blowzy as half-dressed Renoir girls; others are like spiky sea-creatures, water-lilies, or the spirals in a crystal paperweight; and they do shoot up to prodigious heights. But to me they are sumptuous, not vulgar, and I love their colors, their willingness to bloom until the frost kills them, and yes, their assertiveness. I *do* like big flowers when they are also beautiful." Her advice is: "Plant the tubers early or there will be no flowers before August. Plant them deeply (say 10 inches), and they can go in well before the last possible frost in May because their shoots won't yet be above ground."



Summer house built by Mrs. Perényi's father has table, chair, window-like mirror for green thoughts.

> I invariably let optimism get the better of judgment – which may be the first principle of gardening

Besides filling their house with flowers, Mrs. Perényi and her family eat "our own uncontaminated vegetables, fruits, and berries for three-quarters of the year. Of course the garden is 'energy-intensive' in a way that has nothing to do with lawnmowers and chemicals; the energy it consumes is mostly mine."

The vegetable patch began, like so many others in the village, as a 1940s Victory garden, "and in our innocence of what was needed to feed a small family we devoted a quarter of an acre to it—halved even before the end of the war." Now it is roughly 20 by 60 feet, "yet it produces four or five times what it did then, partly because of compost and partly because it is at work longer. Many people still talk about getting in their harvest by Labor Day. Our patch has a good two months to go at that time, not counting the leeks, carrots, and sometimes parsnips that stay in the ground all winter under hay wraps." Beans, Swiss chard, late-planted lettuces, celeriac roots, Brussels sprouts, Savoy cabbage, cauliflower, Belgian endive, and potatoes (jaune d'Hollande/German fingerlings, from Gurney's) are among the fall crops.

"Home-grown produce isn't ipso facto better than what you find at a good market," she notes, "and can be worse if you count on chemicals to do the job for you, don't attend to the health of the soil, don't pick the vegetables when they are young, and make dull choices." She defies anyone to tell the difference between store-bought and homegrown squash, and so doesn't grow any varieties anymore. Not even zucchini? "In America we let them balloon to colossal size, publish cookbooks for the desperate, and doorstep them like unwanted kittens, hoping somebody will give them shelter. Not me."

Onions are another vegetable she doesn't bother to grow for storing. "Scallions, for which I have an ungovernable appetite," are another matter. "I associate them with those icy days in early spring when the seagulls, alighting on the tower of the Congregational church, howl with laughter to see me venturing into the kitchen garden once again." From a paper bag she takes and plants a couple of dozen onion sets. "The peas come next, then the lettuces. But the onion sets will sprout before anything else, and when they are five or six inches high, I pull them. The set slips off like a glove, and there is a silky scallion, needing only to have its white roots snipped off with a thumbnail then and there to make what is to me a heavenly treat."

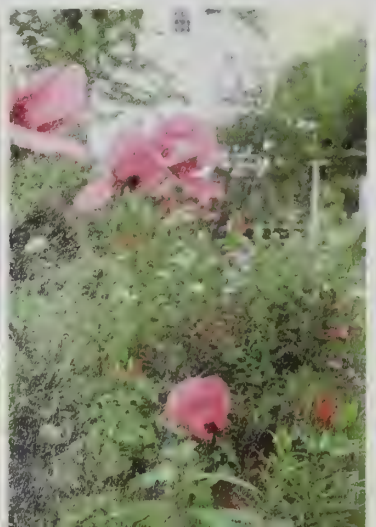


Vegetables six months of the year are "a matter of succession planting, well into August. We pick till Thanksgiving."

Mrs. Perényi's advice to the beginning gardener is equally down-to-earth and refreshing: "One must, to begin with, acquire a mental map of the terrain, know where falls the shadow, where shines the sun—and when. One learns these things eventually, which is why the gardener should wait at least a year before making any permanent arrangements. There is no substitute for observation." ■

Editors: Babs Simpson and Marybeth Weston.





Garden views continually change as tulips give way to Oriental poppies—"among the most ravishing of flowers"—delphiniums, lilies, baby's-breath, late dahlias, and asters.

Emerick Bronson





VIEW FROM THE BRIDGEHOUSE

TO SPARE A HILL AND SAVE ITS TREES, AN ARCHITECT DESIGNS A TURNED-OVER-L, CREATING TREEHOUSE ROOMS, THE ILLUSION OF WALKING IN SPACE



From the hilltop entrance to the property you see little more than a garage wall at the narrow end. But walk on the wild side and the view of the 130-foot-long house, left, with its row of greenhouse windows on the southwest and its huge supporting tower, comes as a pleasurable jolt. The tower base is a studio, topped by the children's rooms, the master bedroom, and the living room. At the opposite end, above, a pool makes extra use of the small foundation in the crest.

Nature is bittersweet. It is rough, and to survive we need strength; it is also beautiful, and to enjoy it fully we need a place apart, for contemplation amid the bustle of life. This philosophy guided architect Wilfred Armster in his design of a rugged, isolated dwelling on an untamed hill in Connecticut. For the site owners, a doctor and his artist wife, aesthetic considerations were important. "I looked for a way to use the hillside without ripping it out," says Armster, "a way to relate to nature instead of reacting against it." His solution: true bridge engineering for a surprise of a house that has a kinship with treetops and traprock—not lawn. From the crest of the hill, the building projects social areas into space, culminating in a 47-foot tower. High courtyards and windows, including one in the floor of the span—yes, in the floor—provide amazing views and light.

VIEW FROM THE BRIDGEHOUSE



A BUILT-IN PLEXIGLASS BOX LOOKS DOWN FROM THE HOUSE TO THE GROUNDS BELOW—THE INDOOR EQUIVALENT OF A GLASS-BOTTOMED BOAT

The delights of natural light and forest views continue through the length of the house—from pool court (see plan, page 196) into a glass-walled music room and the kitchen-dining-living areas to tower's end.



Norman M

Between dining and living areas and close to the main entry, an unexpected see-through plexiglass box, right, as high as a table, is a dramatic reminder that the open-plan room is suspended in space. Like a skylight in reverse, the built-in looks down at ground 24 feet below. Visually adding to the spaciousness of the span, the end window, top left, is like a lens, focusing on the forested valley. All living areas share views and light from five sets of greenhouse windows, below left. The middle one, opposite the kitchen, includes a window seat. Plants sit on bricks set in sand by the owners. Beneath, storage and concealed pipes that run the length of the house.

ARTFORUM

VIEW FROM THE BRIDGEHOUSE



The house gives us a lovely intimacy with the forest," says the woman of the house. Guests are invited to take the "party way" into the house, a carefully controlled path through woods and along a rooftop walk between parapets, then down to a glade-like entry court. There, quietude gives way to exhilaration as guests enter the house and are met with the sudden spaciousness and far-reaching views. Just as the path is carefully manipulated for surprises, so too are the places for sunlight to enter and shadows to play. Careful design and placement of windows give each façade and each space a special character. For example, the entire northeast side of the house is almost windowless. But a climax of light comes in the northwest corner from a big skylight over the tower stairwell. ■ *By Edith Sonn Oshin. Editor: Elizabeth Sverbeyeff Byron*

A giant pine in entry court, right, was saved to stretch into the sky, above, and its lower trunk is domesticated by judicious pruning. The building is rugged not only in its materials and engineering but in its forms—its Atlantic white cedar exterior, its unadorned structural elements—which all express a modern-day log-cabin philosophy of shelter. Music room, below, can be closed for solitude and to confine sounds. Upholstered furniture by Sherwood. Kilim rug, Marian B. Miller. Plans, building data, page 196.

STRONG DESIGN AND MATERIALS ARE OUR INSTRUMENTS FOR SURVIVAL WITHIN NATURE. THE RAW SETTING INSPIRED ARCHITECTURE THAT GAVE A SENSE OF SHELTER FROM THE ELEMENTS



Norman McGrath





FRESH LOOK

WHITE MAKES LIGHT FOR AN IMAGINATIVE COUPLE WHO DECIDED TO CHANGE THEIR STYLE

"To live simply, with family and friends as our focus—that's the point of our lives these days," say designer Peri Wolfman and photographer Charley Gold. Their city apartment is a loft-like retreat shared with four lively boys—two hers, two his—plus two cats and a dog. Too white, too tidy, to be a family place, you say? "Not so," comes Peri's cheerful response. "We decided on lots of white," she says, "because it exemplifies everything we wanted for our home . . . peacefulness, light, serenity. The boys [ages 11 to 16] appreciate these things as much as we do. And since all of us have pared our belongings down to the basics, there's not much to clean up. The living is easy here!" And it shows. The living room's oasis of cool white seating is warmed by a unique wood table, a towering palm, the vibrancy of a single oil painting. To unify the apartment, nut-colored carpeting is used throughout. "We didn't want gray because everyone has it. And there's something about *this* color that makes the carpeting look just like we wanted it to—as though it's been here for years and years." The overall look is as simple and open as a loft, yet friendlier in scale. "After living in a house, I'm enjoying the little luxuries of apartment living," says Peri, "like having my groceries delivered right into my kitchen."

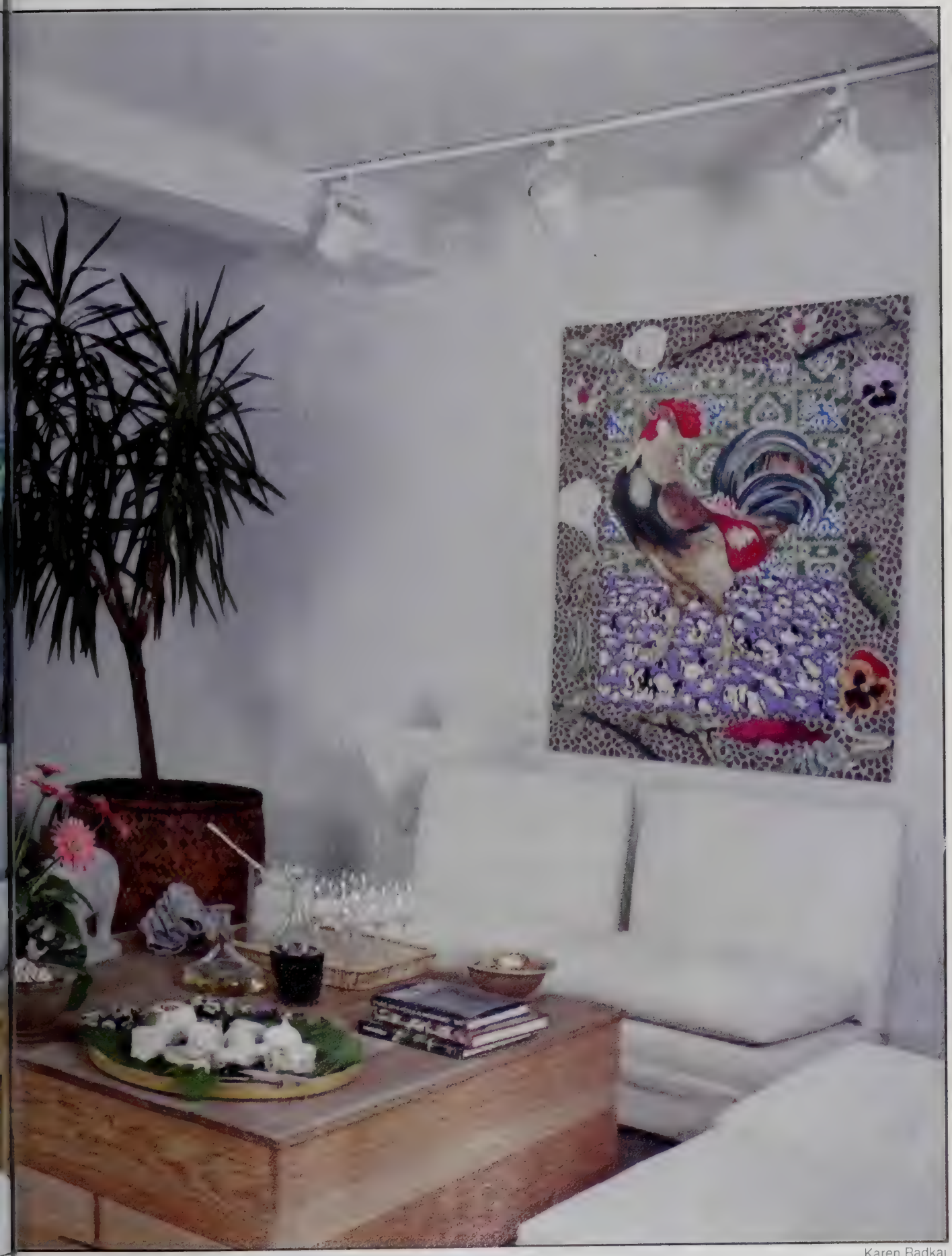


Before we moved to this apartment, we talked about the way we wanted to live. What we found was that each of us longed for the simplicity of living with less"



In the living room, *above*, an old pallet from a construction site becomes a [illegible] table, raised to put-your-feet-up height. Charley made the weath[illegible] the bowls on the table. Terrace plantings by Lisa Stamm.

AT CITY LIVING

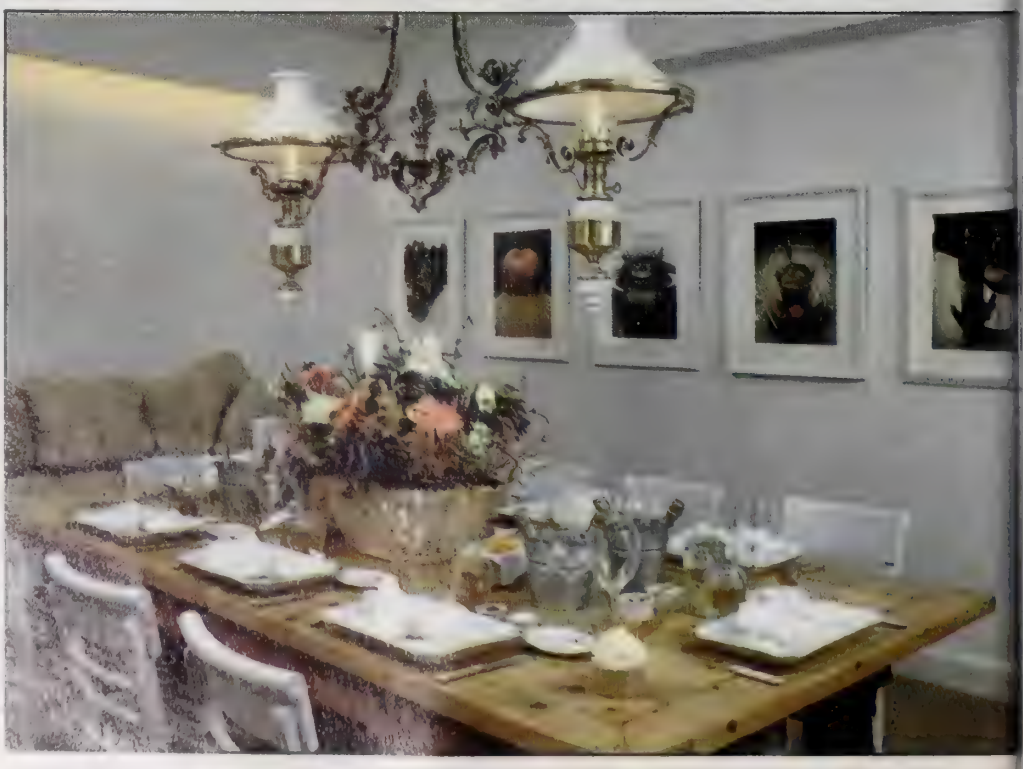


Karen Radkai

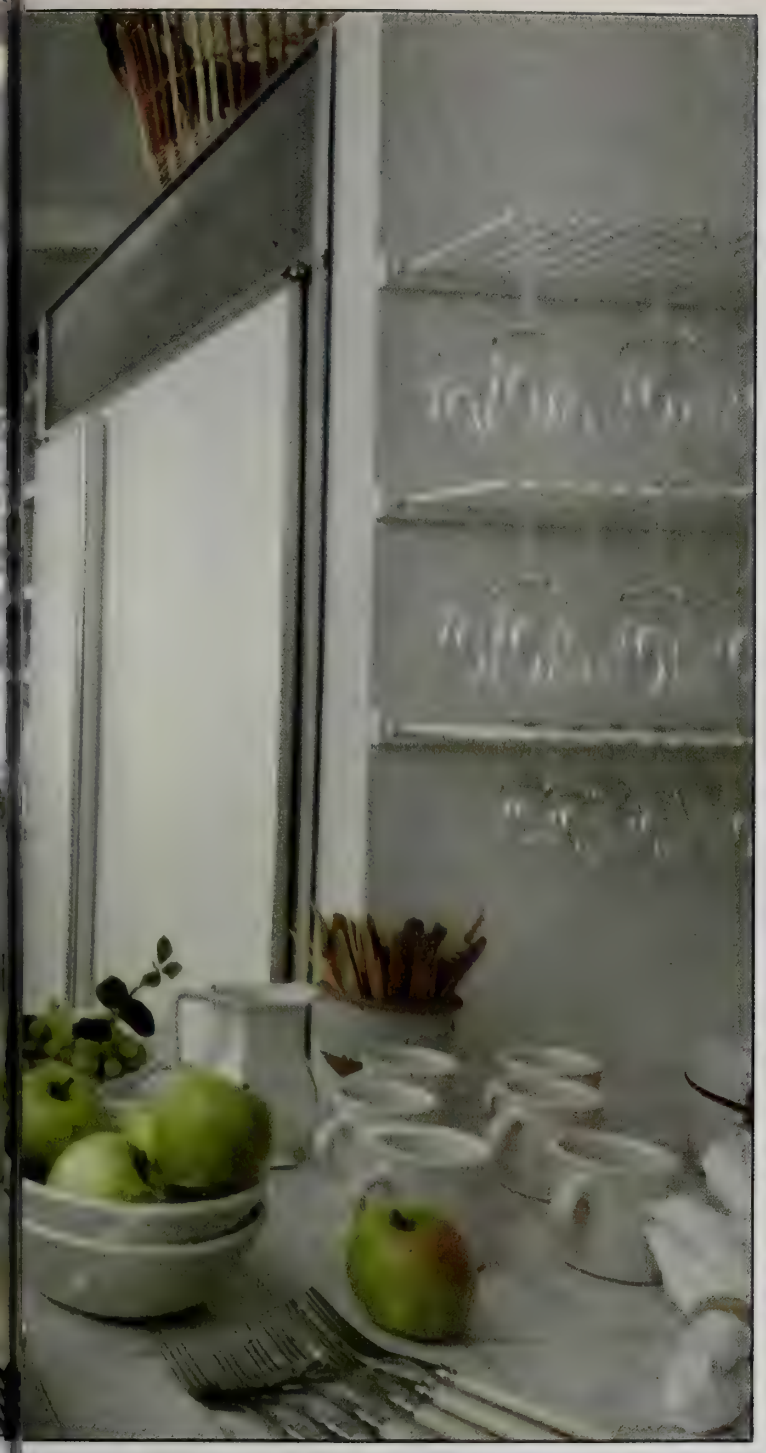
"We toyed with living in a real loft, but here we've all its advantages, and we're still close to stores, schools, and work"

"Peri and I have both lived in homes filled with lots of beautiful things," says Charley, "but here, we felt the desire to move in a different direction. I'm very comfortable with our new surroundings—my photography studio has been this spare for the past 15 years. And Peri has a knack for making clean and simple look warm and welcoming at the same time." That philosophy of living is evident in every room of the apartment. Adds Peri: "Before I moved from my old house, I started working on this apartment, to feel its flavor develop. Then, when I did move, I brought only the things that mattered, like the French billiards light in the dining room, the oil painting, and lots of baskets." Charley's special contributions: his antique cameras and his own handmade pottery. Since both Peri and Charley love to cook and entertain, the kitchen always hums with activity. "Pasta is our passion," says Charley. "One night an Italian countess asked me the secret of my lemon-spinach sauce—it was my greatest compliment!" Collecting wonderful things for setting the table is another favorite pastime. But since they're determined to maintain the lean look at home, they've opened a tableware shop. Located in New York's SoHo, it's called Wolfman, Gold & Good Company. Here, their favorite white restaurant-supply dinnerware is presented on old pine tables and in cupboards, with baskets and pretty table linens. ■ *By Mary Seehafer. Editor: Jacqueline Gonnet*





Lightly bleached floor in the kitchen, *above,* is polyurethaned for protection. Tiled counter serves as a dining-room buffet.
Foyer gallery, *opposite top,* showcases Charley's cameras and daguerreotypes.
In the bathroom, *opposite center,* towels are stowed on a train's brass luggage racks.
Dining-room walls, *right,* display Charley's photographs in a variety of white frames. On the table, restaurant china is personalized when paired with antique silver, lace-edged napkins. Butter is mounded with the finger to look fluffy.
Bedroom, *far right,* has a surprise terrace view from a well-placed window.

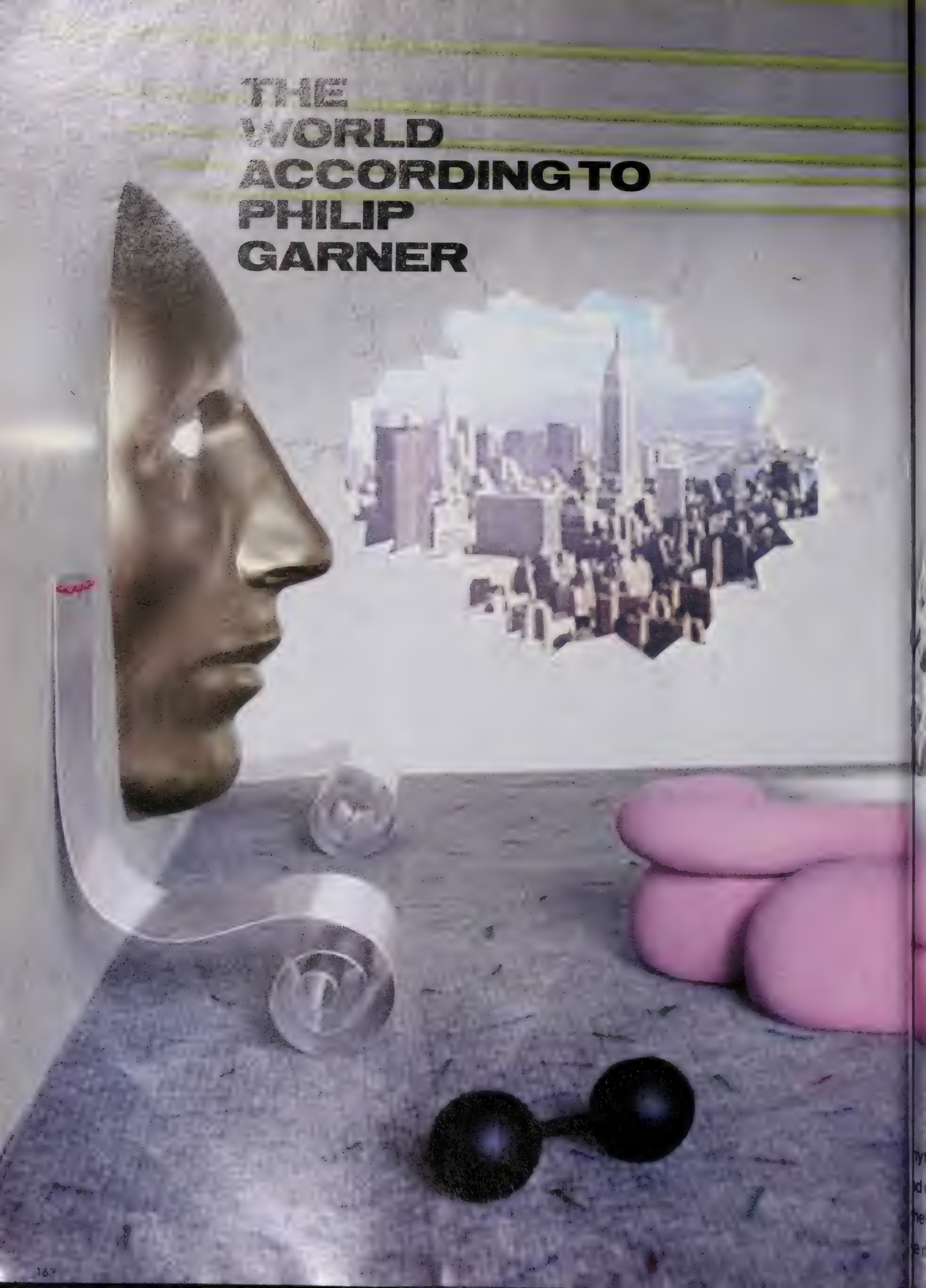








THE WORLD ACCORDING TO PHILIP GARNER





ything can happen–
d usually does–
ien an artist explores
e dimensions of rooms

THE WORLD ACCORDING TO PHILIP GARNER



An offbeat artist explains his fascination with transforming everyday objects into flights of imaginative fantasy, as seen in three miniature model rooms he created for House & Garden

When I was growing up in the '50s, design became totally extravagant. The intention was almost to ignore completely a thing's mechanical function—trying to make an automobile look like an airplane, for example. A lot of the stuff produced was awful, but it came from fantasy thinking and I thought it was wonderful. I started drawing when I was very young, usually trains, boats, cars, and so forth—the usual kid's drawings—and I put faces on most things for a long time. I must have wanted to bring all those things to life, and I suppose I still do in a sense.

When I got to art school, everybody's goal was to solve problems by making designs beautiful and functional. The problem for me was that there wasn't any place for humor in that approach, and I had no control over my sense of humor. I was more interested in taking an object that just [illegible] whether it's beautiful or ugly, and bringing it to life by making it do [illegible] so absurd that you can't help but [illegible] attention to it. I think "good" design [illegible]

Above: *The latest thing in digital time-[illegible]es—a water clock combining an-[illegible]ent and modern ideas as imagined [illegible]etched by Philip Garner.*

very exciting, but I always go to the ot[illegible] er extreme and try deliberately to mal[illegible] things attract attention to themselves.

These model rooms for *House & Ga[illegible] den* were very exciting to work with b[illegible] cause they were like the ultimate stage—a stage that surrounds you. In order [illegible] develop my ideas it was necessary [illegible] imagine standing in a large, empty roor[illegible] then to come up with a combination [illegible] things that would be intriguing to m[illegible] What I did was play with the concept [illegible] inside and outside, bringing textures ar[illegible] materials inside that don't normally b[illegible] long there. The questions the rooms pr[illegible] voke give them a personality, in a way: [illegible] like to humanize the things I work wit[illegible] to make them take on a little bit of th[illegible] unpredictability of the human persona[illegible] ity. Projects like these rooms are exe[illegible] cises in a way, loosening-up exercise[illegible] They're a way of generalizing—the cr[illegible] ative approach to *anything.* I just sta[illegible] out with nothing and then think, "Ho[illegible] can this be fun?"

ROOM 1: WHIMSICAL FORMALITY *(preceding pages)*: The sofa ha[illegible] four-place opposed seating with an un[illegible] dulating back rest and is placed on th[illegible] diagonal to "interrupt" the parallel line[illegible] of the room. The giant mold mask wit[illegible] illuminated glass eyes serves the dua[illegible] function of "de-scaling" the other ele[illegible] ments in the room (pure theatrics) an[illegible] suggesting an ominous and awesome pa[illegible]



n altar, the latter effect enhanced by e flanking leaf-spring chairs. The op-site wall contains an inside-out stair-se, under which a TV is built into a ortar-and-stone "minifaçade." A cor-gated metal awning highlights the or frame and a vine dangles from a le in the ceiling. The jagged shape of e picture-window frame suggests a le knocked in the wall, and trompe-eil cracks painted around the edge mplete the illusion. The "laser" eamed ceiling" provides a high-tech unterpoint to the "primitive" mask. he dumbbell functions only as a graph- accent, and while it can be moved, it ust never be taken out of the room.

ROOM 2: ANIMATED AUSTER-TY *(above left)*: An aluminum couch nd coffee table ensemble features a onded-on, high-density-foam seating rface with aircraft-style head cloths. regular edges suggest a continuation of e material (as in mechanical illustra-ons) and provide an animated effect to alance the coldness of the metal. The V, mounted as if it had just been thrust rough the surface of the table, implies seudo-animation as well, while describ-g the material by the nature of the damage" done to it (as opposed to shat-ered glass or splintered wood). Four ght globes mounted on a "floating" be in an elongated kidney shape pass hrough the open space in the back of the couch. Complementing the ensem-ble, a traditional chair demonstrates that classical design is never out of place. Be-hind, a single wood-framed window is centered between corrugated fiberglass "draperies." In the foreground is a free-form soft wire sculpture that can be easi-ly reshaped.

ROOM 3: THEATRICAL TECH-NOLOGY *(above right)*: Superplush multi-leg easy chairs flank the "sound pillar," a state-of-the-art high-fidelity unit topped with a planter from which gooseneck lamps "grow." In the center of the room is a sunken fireplace with a suspended hood and flexible chimney. "Motion-styled" aluminum-frame slid-ing windows are from a General Motors city bus and feature tinted safety glass. The side wall contains the "science nook," a large, inverted grotto housing a three-dimensional scale-model solar sys-tem. The built-in illumination is com-posed of recessed ceiling lights and a pair of fluorescent tubes bisecting the back corner at a 45-degree angle for a pseudo-structural effect. The floor is of highly polished pressed wood. Lastly, the excess of a carpet much too large for the room remains rolled along one wall, adding a cylindrical graphic effect while also suggesting a certain feeling of rest-lessness and impulsiveness. ■



Right: *Not a phone ringing off the hook, but a table lamp with light-bulbs in the "receiver," dreamed up and drawn by Philip Garner.*

aeanne Giovanni

TAKING A CHANCE WITH FRANK LLOYD WRIGHT



Ezra Stoller © ESTO

A California couple
tells how they built their famous house
with America's greatest architect
By Paul and Jean Hanna



The Hanna House, left, is designed around a hexagonal scheme that extends even to the hassocks in the living room, above.

Editor's note: *What is it like to commission a work of art and then live in it? That is what Professor Paul R. Hanna and his wife, Jean, did 50 years ago when they asked Frank Lloyd Wright to design their house. The result was the famous "Honeycomb House" in Palo Alto, California, completed in 1937 and lived in by the Hannas and their family for the next 38 years. Their new book,* Frank Lloyd Wright's Hanna House: The Clients' Report *has just been published by the Architectural History Foundation and MIT Press. Here are edited excerpts from the Hannas' fascinating first-person account.*

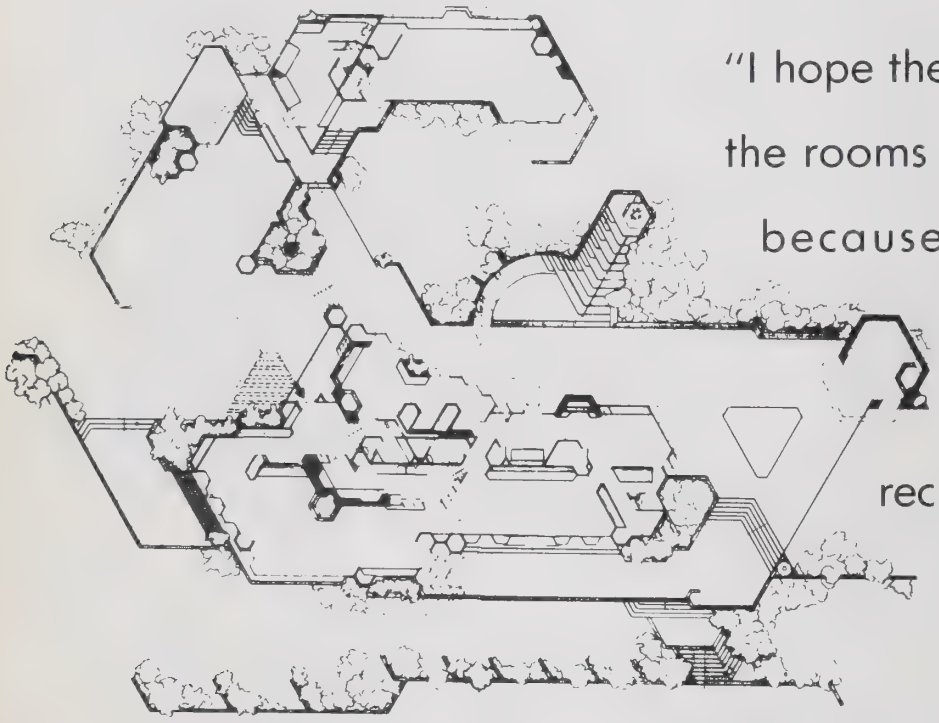
As minister's children, both of us had grown up in Minnesota in a succession of parsonages provided by the congregations our fathers were serving. But every three to five years a minister was reassigned a different parish. We were not free to remake a parsonage building to suit our particular preferences and needs. Such restrictions developed in both of us a desire to design and build a house to meet our own lifestyles. And, most passionately, each of us longed to own a home and live in it permanently.

Frank Lloyd Wright's Hanna House. The Clients' Report by Paul R. and Jean S. Hanna, copyright © 1981, The Architectural History Foundation and The MIT Press. [illegible] Frank Lloyd Wright's telegram and letters copyright © 1981, The Frank Lloyd Wright Memorial Foundation

FRANK LLOYD WRIGHT

From the time we were married in 1926, we kept folders containing architectural ideas. In 1930, we came upon newspaper reports of the Kahn Lectures by Frank Lloyd Wright at Princeton. We secured the published volume of lectures and sat up all night reading and rereading *Modern Architecture* aloud to each other. By morning we were inspired to write a fan letter to Mr. Wright thanking him for his statement, which expressed concepts we had sensed but had never been able to articulate. Much to our delight, Mr. Wright responded and invited us to visit him in his Taliesin home in Spring Green, Wisconsin. The Wrights and their extended household welcomed us warmly. We spent 24 hours there listening to Mr. Wright. We recall vividly the main thrust of his discussion—four principles of organic architecture: respect for the site (environment), for materials, and for the past, and sensitivity to the aspirations and requirements of clients.

Mr. Wright spoke casually of his hope someday to abandon boxlike, right-angle corners and to design and build with the more flexible hexagonal forms of the bees' honeycomb. Those hours at Taliesin gave us far more than theory. We were enthralled by the spell of that lovely home. Before leaving to continue our journey, we asked Mr. Wright if he would someday design a house for us. His answer was yes.



"I hope the unusual shape of the rooms won't disturb you because in reality they would be more quiet than rectangular ones"

—Frank Lloyd Wright

Early in 1935 Paul was invited to join the Stanford University faculty. We were overjoyed. We made two phone calls: one to Stanford accepting the appointment, and one to Mr. Wright asking him to think about a house for us in California. In late 1935 Mr. Wright began to design our house; in a matter of weeks a perspective sketch arrived. With eagerness and anxiety we unrolled the drawing; we found a rendition of a magnificent two-story house!

In March 1936 Mr. and Mrs. Wright and daughter, Iovanna, were our guests in our new rented home in Palo Alto. Mr. and Mrs. Wright were able to observe our children as they played with Iovanna; to note our habits of housekeeping, family cooperation, recreation; and to learn about our research, writing, and teaching. Moreover, we showed Mr. Wright three possible building sites. After the Wrights' visit a new set of floor plans arrived. Another shock! The designs appeared to be exercises in geometric patterning. During the March visit at Palo Alto, Mr. Wright talked about his hexagonal concept. We recall that we were fascinated at the time but not prepared to comprehend the complex and unconventional geometric grid. Mr. Wright's accompanying letter urged us to study the plans carefully and in depth:

> *. . . I imagine they will be something of a shock, but perhaps not. I hope the unusual shape of the rooms won't disturb you because in reality they would be more quiet than rectangular ones and you would scarcely be aware of any irregularity. While the plan is spacious and spreads itself, it is not unduly extravagant, I think. I hope you will both like it as much as I do when you become familiar with its somewhat unusual proportions. It is so much more practical—I believe—than the conventional house that you will find little comparison. You will see in the plans the* thought *that is* architecture *modern or old.*

Finally on July 1 we were able to wire Mr. Wright:

> TODAY, UNIVERSITY ALLOTTED US WONDERFUL SOUTHERN EXPOSURE HILLTOP SITE. TOPOGRAPHICAL PLOT PLAN READY NEXT WEEK. HOPE WE CAN GET INITIAL SKETCHES PLUS DETAILED PLANS PLUS MODEL COMPLETED SO WE CAN BEGIN BUILDING THIS FALL.

We continued to bombard Mr. Wright with requests for changes, and we seem to have expected immediate action! Today we can see that we pressured our architect unmercifully. Furthermore, we had no legally prepared contract with Mr. Wright. The only document we have is a statement written in pencil by Mr. Wright. This document was not dated or signed, yet the trust of all concerned assured that the planning and construction could proceed. The financial reality of such an unorthodox structure became apparent with the receipt of Mr. Wright's first bill on May 31, 1936.

> *I am always sorry to bring up the doleful subject of money—but. . . . By the rules you now owe your architect the preliminary fee of 3½ percent—we'll say $18,000—$630 to be exact. If you can manage to send it soon you will know what it is going to do here because we are in the midst of trying to make things grow up!*

We had stated in the beginning that the house cost would have to be limited to $15,000, and we naïvely thought this would include the architect's fees. Now we discovered that the estimated cost would be $18,000 plus the 10 percent architect's fee of $1,800. We were aware that Mr. Wright was doing far more detailed designing on our house than customary, because this was said to be the first residence ever to be built wholly on the 120-degree angle. Without precedent, many construction problems had to be thought out afresh. Because of the much greater effort and time consumed on our work, Mr. Wright could properly have asked us for a 15 percent fee. We were grateful he was charging us only 10.

We had stressed with Mr. Wright that our idiosyncrasies

(Continued on page 188)



GENERAL FOODS

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Go all out with Stove Top® Stuffing and BinB® Mushrooms or Gorton's® Clams.



In-The-Bird Stuffing

Combine contents of Vegetable/Seasoning Packet from 1 package (6 oz.) STOVE TOP® Chicken Flavor Stuffing Mix, 1/4 cup butter or margarine, cut in pieces, and 1-1/2 cups hot water in a bowl; stir to partially melt butter. Add Stuffing Crumbs; stir to moisten. Makes 6 servings. Do not stuff bird until ready to roast. For 5-to-7-pound bird use recipe above, for 8-to-12-pound turkey, double the recipe; for 13-to-20-pound turkey, triple the recipe. (Or, bake stuffing in 1-quart casserole, uncovered, at 400° for 25 minutes.)

Mushroom Stuffing

Drain 1 can (6 oz.) BinB® Mushroom Pieces and Stems, reserving liquid. Add very hot water to liquid to make 1-1/2 cups. Prepare In-The-Bird Stuffing as directed, substituting measured liquid for the water and adding mushrooms with the Stuffing Crumbs. Garnish with BinB® Whole Mushroom Crowns, if desired.



In-The-Bird Stuffing

Combine contents of Vegetable/Seasoning Packet from 1 package (6 oz.) STOVE TOP® Chicken Flavor Stuffing Mix, 1/4 cup butter or margarine, cut in pieces, and 1-1/2 cups hot water in a bowl; stir to partially melt butter. Add Stuffing Crumbs; stir to moisten. Makes 6 servings. Do not stuff bird until ready to roast. For 5-to-7-pound bird, use recipe above; for 8-to-12-pound turkey, double the recipe; for 13-to-20-pound turkey, triple the recipe. (Or, bake stuffing in 1-quart casserole, uncovered, at 400° for 25 minutes.)

Clam Stuffing

Drain 1 can (6-1/2 oz.) GORTON'S® Minced or Chopped Clams, reserving liquid. Add very hot water to liquid to make 1-1/2 cups. Prepare In-The-Bird Stuffing as directed, substituting clams and measured liquid for the water.

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Two pictures are worth a



a thousand words.

t's obvious how much more realistic Intellivision graphics re. But take a closer look. Notice the Intellivision players. They've got arms and legs like real players do. Look at he field. It actually looks more like a real baseball field. If you ompare the two games, I think you'll find that Intellivision ooks a lot more like the real thing.



Atari *Casino.*™ No dealer.



Intellivision *Las Vegas Poker & Blackjack.* You play cards with a shifty-eyed dealer.

More about action

You can see how much more realistic Intellivision looks. What we can't show you here is how much more realistically it moves. If you could compare the two, I think you'd see that Intellivision has smoother and more life-like movement than Atari.



Atari *Pele's Championship Soccer*™ players



Intellivision *NASL Soccer*™* players

More about control

If you've ever played a video game, you know how important control is. And if you held these two control units in your hand, you'd know Intellivision gives you more. The Atari hand controller offers only 8 positions and one button. The Intellivision hand controller has 16 positions and 4 buttons. So Intellivision allows you to maneuver players and objects in more directions with greater precision and accuracy. And the Intellivision controller is compatible with the entire library. With Atari, some games require the purchase of additional control units.



ATARI JOY STICK AND CONTROLLER

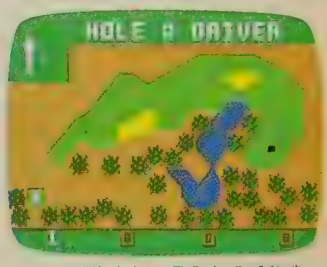
INTELLIVISION HAND CONTROLLER

More about challenge

You can't see it here, but I have found that in many of the Atari programs, the game play is rather simplistic. With Intellivision, the game play is more sophisticated. And that makes Intellivision more challenging. With Intellivision PGA Golf for instance, you get nine different clubs to choose from. With Atari Golf, you have to make do with just one club. Greater attention to detail is a quality I have found in all of the Intellivision games. Making them more realistic. And more challenging.



Atari *Golf*



Intellivision *PGA Golf*™*

More about libraries

Both Intellivision and Atari have large libraries. But there really isn't any way you can tell which library is better, until you play with both. Once you compare the two systems for challenge, sophistication and continued interest, I'm confident you'll choose Intellivision. But don't just take my word for it. Visit your local dealer and decide for yourself.



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A Thanksgiving Pilgrim's Progress

THIS SEASON, ENTER NEW CULINARY TERRITORY

Ah, the turkey. He's the star of th holiday show. Even so, it mus be admitted that his style hasn' changed in years. Sure, he's al ways reliable—practical, ver satile, low-calorie, and easy on th budget—but what's to prevent him fron being sophisticated and dramatic, too Here, formed out of winter wheat b New York florist Ronaldo Maia, he be comes a seasonal centerpiece with commanding stature. As for the rea bird, doubling his presence can save tim (two small birds cook faster than a larg one) and provide a simplified servin plan: Try carving one bird in the kitche ahead of time (see page 180 for a nev technique) and arrange breast slices o the biggest platter in the house. A sec ond bird, adorned with fresh sage leaves will stay moist, juicy, and ready for carv ing at a moment's notice as the part progresses. Vivid young vegetables sur rounding the turkeys make a welcom change from conventional Thanksgivin side dishes. Try napping vegetables wit tangy lemon-shallot-butter sauce (recip below) and add other dishes and a vari ety of stuffings to suit the size and taste of your party. Sauce, vegetable, anc stuffing recipes from Doug Spingler o Food Finders Catering in New York white Moustier earthenware platter from Dean & DeLuca, New York.

■ YOUNG VEGETABLES WITH LEMON-SHALLOT BUTTER

1½ tablespoons minced shallots
Zest and juice of 2 lemons
½ pound (2 sticks) unsalted butter
Salt, freshly ground white pepper
Chopped parsley, optional
2 pounds small red potatoes, scrubbed
2 packages baby carrots, peeled and trimme
2 pounds snowpeas, trimmed

Put the shallots, lemon zest, lemon juice, but ter, salt, pepper, and parsley into a food pro cessor or blender and mix until well combined. Set aside.

Cook the vegetables in separate pots o boiling salted water until just tender. (Pota toes will cook in about 15–20 minutes, car rots 5–10 minutes, and snowpeas 1– minutes.) While the vegetables are cooking heat the lemon-shallot butter in a saucepan over medium heat until bubbling. Pour into a sauceboat and keep warm. Drain the vegeta bles and arrange around the turkey. Pass the lemon-shallot butter separately. Serves 10–12.

Note: The lemon-shallot butter may be made in advance, refrigerated, and reheated i necessary. Or, serve leftover sauce cold as spread. Makes about 1 cup sauce.

Continued on page 180

THANKSGIVING: TRADITION & SURPRISES



usan Wood

TURKEY TRADITION

NEW TIPS FOR COOKING YOUR THANKSGIVING BIRD

Banish turkey sandwiches from your leftovers repertoire and have more than one grand feast: Plantation shortcake—turkey hash and grated cheese on thick slices of cornbread; turkey salad with homemade fresh tarragon mayonnaise

CRISPIER SKIN: ■ Rub the bird with garlic cloves and refrigerate uncovered three to four hours before roasting. *Freddi Greenberg, food writer.* ■ Combine apricot preserves and Dijon mustard *or* apple jelly, Calvados, and butter and brush on the bird the last hour of cooking. *Rosa Rajkovic, cooking teacher.*

MOISTER FLESH: ■ Cover breast with salt pork and roast in a medium-low oven (325°). *Doug Spingler, caterer.* ■ Tear through the membrane between skin and flesh and stuff with butter for a double baste. Or try roasting the bird upside-down so the breast won't dry out. *Judith Olney, cookbook author and teacher.* ■ Cover the bird with four layers of cheesecloth that has been dipped in melted margarine (it has a higher melting point than butter). Remove the cheesecloth halfway through cooking time. *Jay Perkins, cooking teacher.*

STUFFING: ■ Line the cavity with cheesecloth before you stuff. The entire contents come out all at once when you're ready to serve. *Jenifer Harvey, food writer and chef.*

ROASTING: ■ Roast the neck along with the bird to sustain a hungry child or the cook. *Judith Olney.* ■ If you don't have a roasting rack, oil a pan and use oiled wing tips, heart, neck, giblets (not the liver) to elevate the turkey. *Jenifer Harvey.*

REFINING THE FINE ART OF CARVING A TURKEY



■ *Hold the turkey securely with a fork. Using a long, sharp carving knife, cut down along each side of the breast bone and loosen the breast fillets.*

Slice through the skin between each leg and the body. Use the knife blade to force the leg away from the body and cut through the leg joint, and set leg aside. Finally, make one long cut along the bottom of the breast fillets and remove. Slice the fillets diagonally with the grain. Arrange on a platter with legs and thighs carved as usual.

COMPETITION FOR MASHED POTATOES—NEW IDEAS FOR THANKSGIVING VEGETABLES

Adding new vegetables to our holiday repertoire can ive sparkle and freshness to our table: A celeriac ring urrounding a hot vegetable alad tossed with sherry-inger sauce or crisp deep-ried sweet-potato chips zip p a conventional menu.

I BRAISED FENNEL

–10 heads fennel, washed and trimmed
cups chicken or turkey stock
cup white wine
tablespoons butter or olive oil
cup finely diced mixed vegetables:
carrots, turnips, and onions
cup Pernod or Ricard (anise-flavored apéritif), optional

arboil the fennel 10–15 minutes salted water. Refresh under old water, drain, and cut into alves or quarters (or leave whole small). Place in an ovenproof aking dish.

Bring the stock, wine, and but-r or oil to a boil in a pan. Pour he liquid over the fennel and add he diced vegetables. (May be repared in advance up to this oint.) Cover, and cook in a pre-eated 325° oven 1¼ hours. Top ith Pernod or Ricard and serve arm. Serves 8–12.

I SWEET-POTATO CHIPS

medium-sized sweet potatoes, very thinly sliced
cups vegetable oil or shortening
alt

nmerse potatoes in a bowl of old water to remove the starch nd prevent discoloration. Soak -2 days in the refrigerator. (This revents burning when potatoes e cooked.) Drain off the water hen ready to cook and pat the ices dry with paper towels.

Heat the oil or shortening in a eep skillet or deep-fat fryer to 50° on a deep-fat thermometer r test the temperature by drop-ng in a cube of bread; if the read browns in 30 seconds, the l is hot enough).

Drop 10–12 potato slices into he oil, one at a time, and turn he slices with a slotted spoon or ngs. Cook 3–5 minutes or until otatoes are golden. Drain on pa-er towels and continue with the maining chips. Cool, and store an airtight container. Serve at oom temperature or reheat in a arm oven 10 minutes before rving the turkey. Heap the ips in a circle around the tur-key or on a platter, and sprinkle with salt if desired. Serves 10–12.

■ BAKED ACORN SQUASH WITH "MAPLE BLOOM"

5 medium-sized acorn squash, washed, halved, and trimmed to stand upright (or, use 3–4 large squash, washed and cut into quarters)
Freshly ground pepper
Nutmeg
¾ cup brown sugar
Butter
½ cup good quality maple syrup

Discard the squash seeds and arrange the squash halves or quarters flesh-side-up in a baking pan. Sprinkle with pepper, nutmeg, and ½ cup of the brown sugar. Dot each piece with butter. Pour 1½–2 cups water into the pan and cover completely with foil. Bake in a preheated 400° oven 30–40 minutes or until flesh is tender when pierced with a fork.

Remove squash to a platter, reserving the cooking liquid, and cover squash with foil to keep warm. (May be done several hours in advance up to this point.)

Pour the cooking liquid from the baking pan into a saucepan. Add the maple syrup and the remaining brown sugar. Bring to a boil and cook until reduced by half. Reheat the squash if necessary and arrange on a serving dish. Pour the "maple bloom" over it. Serves 10–12.

Note: Remaining sauce may be refrigerated and reheated later to top sweet potatoes or other vegetables.

■ CELERY ROOT RING WITH HOT VEGETABLE SALAD AND SHERRY-GINGER SAUCE

1½ cups beef stock
4 cups diced peeled celery root
1 cup minced onions
⅓ cup plus 2 tablespoons butter
4 eggs
5 egg yolks
1 quart light cream
Freshly ground white pepper
1½ tablespoons celery salt
Butter or vegetable spray
⅓ cup minced shallots
¼ cup minced, peeled fresh ginger
2 tablespoons oil
1 quart chicken or turkey stock
⅓ cup sugar
⅓ cup sherry wine vinegar
⅓ cup medium-dry sherry
2–3 tablespoons arrowroot or cornstarch
1–1½ cups peeled pearl onions, blanched
1 cup peeled turnips, quartered
1 pint Brussels sprouts, blanched
1 cup shelled fresh peas, blanched
⅓ cup cooked sliced beets

Make the celery root ring first. Bring the stock to a simmer in a large saucepan. Add the celery [illegible] and cook until tender. Strain and set aside. Sauté the onion until translucent in a pan with 2 tablespoons of the butter. Put into a food processor or blender with the celery root and purée until smooth. Remove to a bowl and add the eggs, yolks, cream, pepper, and celery salt.

Coat a 2-quart ring mold lightly with butter or vegetable spray. Fill the mold with the mixture and place in a simmering water bath. Bake in a preheated 375° oven 30–35 minutes or until it pulls away from the sides of the mold and the top is set. Remove from the water bath and cool 10 minutes before unmolding.

To make the sherry-vinegar sauce, sauté the shallots and ginger in a pan in the oil about 2 minutes over medium-low heat. Add the stock and simmer gently.

Melt the sugar in a heavy-bottomed saucepan about 3–5 minutes. (Watch carefully as sugar

Continued on page 186

SURPRISES

FIVE WAYS TO STUFF A TURKEY

You won't run out of stuffing this year if you make several different kinds. Here, one recipe that makes three variations, and two other stuffings with native American ingredients: cornmeal and cranberries. All stuffings can be made in advance or frozen after cooking.

■ MASTER STUFFING

Note: The following stuffing is designed for a 25-pound turkey. Adjust quantities for smaller turkeys. Stuffings can be made 1–2 days in advance, refrigerated, but should be inserted into the bird *just before roasting.* Or, cook stuffings separately in a buttered baking pan in a preheated 350° oven 30–45 minutes and serve alongside the bird. (Served separately, it is called a dressing.) You will need about ¾ cup stuffing per pound of turkey. Remove stuffing from the cavity of the bird after roasting and refrigerate separately. Leftover stuffing or baked dressing can be frozen for later use.

1½ quarts chicken or turkey stock
2½ cups white wine
24 bay leaves
12 cloves peeled garlic
5 cups chopped celery
1 carrot, peeled and chopped
1 tablespoon whole black peppercorns
1 large bunch parsley
½ pint heavy cream
9 tablespoons butter
2–3 large yellow onions, minced
24 cups dry, good-quality white bread cubes
2 teaspoons freshly ground pepper
2 tablespoons celery salt
1 teaspoon nutmeg
2 teaspoons thyme
2 teaspoons ground sage

Put stock, 2 cups wine, bay leaves, garlic, 2 cups celery, carrot, peppercorns, and parsley stems (reserve leaves for later use) into a large saucepan and simmer until liquid is reduced by about ⅓. Strain, discard solids, and add cream. Set aside.

Melt 5 tablespoons of the butter in a saucepan over medium-low heat. Add the onions, cover, and simmer over very low heat about 1 hour. (Watch carefully as onions burn easily.)

Sauté remaining celery in a pan with remaining butter over medium heat 2–3 minutes. Add the remaining wine and simmer 2–3 minutes longer.

Put the cubed bread into a large bowl and mix in the stock-cream mixture. Add onions, celery, parsley leaves, ground pepper, celery salt, nutmeg, thyme, and sage. Taste for seasoning. Makes approximately 18–22 cups stuffing.

■ PINE NUT AND SAUSAGE STUFFING

½ recipe master stuffing
2 pounds cooked sweet Italian sausage, coarsely chopped

Continued on page 186

GIVE ME AN APPLE AN

BY MARY CANTWELL



If someone were to say "apple" and I were to respond with the first word that entered my head, I doubt I would say "pie." Or "pudding." Or even "red." I would probably say "dress."

The dress was blue-and-white-striped cotton chambray with a dropped waist and small circles of lace dotting the bodice. I wore it every first day of school from seventh grade through senior year, although by the time I was 17, it and I looked ridiculous together. The dress meant autumn to me, as do apples, a sudden shift in the light, the whisper of chill in late afternoon.

I don't eat apples in summer, not even in spring. Spring is for stewed rhubarb and early strawberries; summer is for raspberries, cherries, and fat yellow pears. Nor do I like custard apples, Delicious apples, or Granny Smiths, all of them very good of their kind but none of which can evoke my striped dress, that blue-tinged light, the first cold thread of air. Only a McIntosh or Stayman can do that, those and Rome Beauties baked with butter and sugar, and greenings sliced into Brown Betty.

Our apples came from farm stands, were sold by the basket, and were, along with a slice of bread and molasses, all I was allowed for afternoon snacks. There was a ceremony surrounding the afternoon apple: a quick wash under the kitchen faucet, a slow polish with a dish towel or, if no adult was around, my skirt, and then the first bite and a spurt of juice. My four o'clock chin was always sticky.

My grandmother made an apple pie at least once a week, tossing the crust with the flamboyance of a pizza-maker, rolling it out with a pin that had lost its handles years before. She also made something called Autumn Pudding for which I begged continually. Both projects were preceded by still another ceremony: She peeled the apples slowly so that the skin came off in one long strip. Before eating it, I would drop each peel from a height, hoping that at least one would curl into a recognizable letter—the initial of my future husband. Sometimes my aunt joined us in the kitchen and read the leaves at the bottom of my grandmother's afternoon cup of tea. All I ever wanted to know was whether he, the future he, was tall, short, dark or light. I never asked if he were plump or skinny: either was unthinkable.

Apples have other uses, however, besides the summoning of pies, puddings, and nostalgia. One of them is punishment.

I once worked in an office in which meetings were inevitably scheduled for the lunch hour. I hated lunch-hour meetings because whatever the weather I liked to walk at noon, so I would

Jerry Joyner

LL SHOW YOU AUTUMN



compound misery with masochism and order an egg salad sandwich with onion slices, and an apple. Together they gave me unfailing indigestion, which, paradoxically, made me feel better for having to suffer a whole day indoors. So if as a child I had a sticky four o'clock chin, I had as an adult an aching two o'clock stomach.

The best use of apples that I know of—as opposed to mine, which must be the worst—was Agatha Christie's. When she was plotting a mystery novel she sat in the bath, cogitating for hours and munching apples. When she finally emerged, criminal, victims, and setting were firm in her head and the tub rim was palisaded with cores. Mrs. Christie was, of course, a hefty woman. If one were able to multiply the number of her books by the number of apples that went into their parturition I suspect the calorie count would be staggering.

But most of the time virtue attends the eater of apples. On days when I am sitting at my desk and longing for diversion—something, that is, to wrap my teeth around—I feel saintly when I pick an apple for a partner, sinful when my companion is a mountain of chocolate-chip cookies. Too, I read somewhere that apples are nature's toothbrushes, and smug about the state of my teeth (not beautiful, surely, but strong as a horse's), I credit it to that particular set of bristles. "Nature's toothbrush" is, I realize, a babyish term, but I am fond of it.

My most consistent munching, and of the best apples I have ever had, was done the fall my younger daughter went apple-picking. There are farms not far from New York City where in exchange for a few dollars one is given a few baskets and pointed to an orchard and some ladders. The apples were Staymans without a bruise (she chose them with the care one brings to a grocer's tomatoes), and we speak of them often, and longingly. "Now this is a good apple," I'll say, studying whatever is in my hand, "but not so good as the apples you picked the year you. . . ." This is a very nice way to measure out one's life: the year of the remarkable apples, the Thanksgiving the turkey was so moist, the week—I have had only one of these—of the white truffle.

The most picturesque apples, though, are the ones I buy every December 24 and which I never remember to eat. They are lady apples and I tumble them with clementines into a big wooden trough and serve them the next day after the plum pudding. A few guests pocket them and bring them home; the rest go into the refrigerator where eventually they *(Continued on page 186)*

Cider on my mind

The drink of our forefathers becomes sophisticated enough to turn a wine connoisseur into a ciderophile

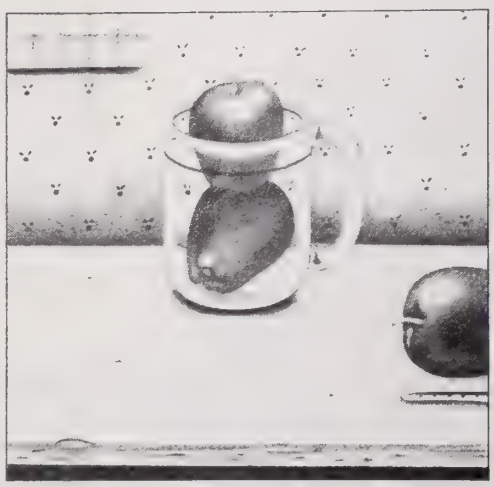
By Harold Bearak

The word cider comes from the Hebrew *shekhar,* which literally meant "strong drink"—now a misnomer for a most refreshing low-alcohol potion. The Romans spread the knowledge of cider-making throughout much of Europe, and by the 13th century, even Charlemagne was quenching his thirst with cider. Orchards flourished during the Middle Ages (particularly in Sussex, England, and Normandy, France), and rough cider became the beverage of the common man, often offered to farm laborers as a form of liquid wages.

No less a household beverage in colonial America, it was inexpensive to make because apples were so plentiful. And unlike stronger refreshments, cider was quaffed by the entire family. Apparently, an apple a day even kept the doctor away for some of our forefathers: second President John Adams drank a tankardful of cider each morning before breakfast and lived to the ripe age of 91. And George Washington made his own.

Nowadays, most cider is produced in England, France, Spain, and Canada. Here, the federal government stipulates that so-called "hard" ciders range between 3 and 7 percent alcohol, with more specific regulations varying from state to state. But unlike other countries, where there is no confusion about cider's spirited nature, we also permit the labeling of non-alcoholic juice as "sweet" cider—an unfortunate corruption dating back to Prohibition.

The word "wine" rather than "cider" is usually used to describe a fermented apple beverage with between 7 and 14 percent alcohol (for example, Boone's Farm Apple Wine at 10 percent alcohol, which in terms of bouquet and flavor fairly broadcasts its fruity origins). However, since federal regulations are rather vague in this regard, the differences between hard cider and apple wine are often subject to poetic license, with the word cider allowed in cases over 7 percent alcohol when the product is lacking in vinous taste, aroma, and other characteristics—for example, Farley's hard cider from Sacramento Gibson Wine Co. has 9.5 percent alcohol.



Most important, not all ciders are alike. Differences in style are apparent even to novice cider palates. And some of the same criteria are used for comparison—color, aroma, fruit, taste, and aftertaste—as in wine tasting.

However, lest cider appreciation get bogged down in the pomp and circumstance of oenophilia, all other wine analogies should stop here. The very *best* reason for a wine lover to choose a glass of well-chilled cider on a crisp autumn afternoon is the sheer pleasure of it! Soft, fruity, and light in alcohol, it's an unfussy beverage for everything from pâté to tangy cheeses to smoked meats. Then again, a friend of mine swears that cider and chicken salad sandwiches on pumpernickel were meant for each other.

In keeping with cider's casual nature, most brands are bottled with screw-tops or soda caps for easy accessibility (a big plus at tailgate picnics and on hikes). Besides eliminating the need for a corkscrew, one can also do away with stemware—for drinking cider, plastic cups are fine. And like beer, cider travels well, not being as temperamental as wine when the going gets rough.

As for cider's image in the States, the traditional, woody hard cider that we associate with early America cannot be compared to the significantly more delicate and light products now on the market. These newer versions only hint—though sometimes with a stage whisper—at their apple origins, rather than making the old-fashioned heady statements of the past.

And though the colonists used to refer to their rough and highly potent applejack recipes as "essence of lockjaw," today's methods of fermentation and distillation provide consumers with highly refined ciders and apple brandies (a.k.a. applejack or apple oil). Many cideries employ techniques not unlike those used for the production of semi-dry white wines, including a long, cool fermentation process.

In addition to differences in taste from label to label, there are distinctive national styles that become quite apparent after sampling several ciders from the larger producing countries. Besides local taste, tradition and methodology, the particular region's soil, climate, and apple strains give the resulting fermented product a unique regional character as well. Spanish *sidra,* with its highly carbonated, rather sweet fruitiness, is worlds apart from its established English counterpart, a rather dry, tannic beverage with a distinctive tang.

In general, as in cooking, "eating" apples are not used for making cider. A combination of native sweet and sour (or tart, acidic) apples are crushed when ripe and then put in a press. The marc (or remains of the fruit after the juice is removed) receives a second pressing. Fermentation follows. When a secondary fermentation is desired to create sparkling cider, small quantities of sugar syrup are added to the bottle or bulk with the resulting carbon dioxide creating a so-called "champagne" effect. Such cider is extremely popular in Spain and Latin America, where it is always made in the above manner.

Due to their degree of carbonation and champagne-style bottling and corkage, Spanish ciders imported to the U. S. are subject to an additional tax by our government, along with the standard duty. And of course, the cost is passed on to the consumer.

Two *sidras* priced under $3 and well-distributed here are Zarracina and El Gaitero. Each enjoys a healthy following in Spanish-speaking communities, though sidra's popularity certainly goes beyond ethnic boundaries. Zarracina is produced in Gijon, Spain, by the same firm since 1857, is the more light-bodied of the two. El Gaitero has a strong apple

Continued on page 180


WHEN YOU WET YOUR WHISTLE...
BLUE DIAMOND ALMONDS!
BLUE DIAMOND
smokehouse
ckory smoke flavored
ALMONDS
Something on the rocks?
Enjoy it with Smokehouse® almonds.
Champagne? Serve Blue Diamond®
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Whatever your beverage, it goes better
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GOOD SPIRITS

continued from page 184

nose and snappy taste, as well as a high level of carbonation—so bubbly that it foamed over glasses when poured at a comparison testing.

On the other end of the taste spectrum, England's Merrydown Sussex Cider and Will Gaymer's Pub Cider are bottled with screw tops for convenience and are only slightly effervescent. Each is characteristically dry, though Merrydown more so, with more tannin and a light, clean finish. Gaymer's fruitiness has a tart bite, and both smack of some woodiness. Bulmer's Woodpecker is sweeter, more fruity than the first two and also a bit bubbly.

French *cidre*, with its pronounced taste of the apple, is a rather rich, comparatively sweet beverage whose enormous Gallic popularity makes it as much a liquid staple as simple Beaujolais or *vin du pays*. An organization even exists in France dedicated to the promotion and appreciation of the drink, with elected members drawn from producers, restaurateurs, chefs, and noted "cidrophiles." Like wine fraternities, the "Commanderie des Gouste-Cidre de France" includes medieval ritual—replete with costumes—in its activities. Future plans call for American and international chapters.

Two French bestsellers available here are Purpom and Grand Cru. The literal translation of Purpom is "pure apple." It is the product of over 40 different varieties of apples grown in Normandy's famed orchards, where the soil is clay-like and heavy with calcium, the weather wet and mild with minimal temperature changes. The apples of Normandy have a special bittersweet tang unique to the region, and its *cidres* are signatured by the fruit. However, like wine, there are differences in style between *cideries*. Purpom is full-bodied, rather dry and tart, and a bit yeasty. Carbonation is added, though light-handedly. Grand Cru (known in France as Cidre du Conquerante) is classified as a naturally fermented still cider with a spritzy or crackling quality wholly the result of fermentation. Its sweet richness is reminiscent of good old-fashioned apple juice and should score easy points with novice palates in particular.

Canadian cider is comparatively light-bodied and less bold in its fruitiness than the French, though often lighter in alcohol. Old Taverner Hard Cider is one example that is now available on this side of the border.

Sadly, there are few ciders commercially made in the States with more than limited local distribution. Martinelli's has one, and Hudson Valley Winery of New York State is introducing "The Spirited Apple" this fall, with plans to make it a major entry in the cider market here. The partners are John Lahey (general manager and v.p.) and Bill Wells (winemaker) about their new product that they've invested three years and $400,000 in special equipment toward The Spirited Apple's success. And they feel they have a winner. Lahey describes his product as light (5 percent alcohol), full of the natural fruit, and naturally fermented with slight effervescence like French cider. But best news of all, it will be priced under $2, as compared to the $2–$3 range for most imports!

For teetotalers and children, Martinelli's has a fine line of sweet ciders, both still and sparkling. Hudson Valley's non-alcoholic bubbly entry is called Apple Champagne. Both are pasteurized for longer shelf life (like most commercial brands) and it is unlikely that they would naturally ferment if left standing, unless nudged by adding an outside yeast culture—highly unpredictable at best. Unpasteurized sweet still ciders purchased at roadside will start to ferment within 48 hours unless refrigerated, whether you want them to or not, but the results may prove dubious.

Always serve cider very well-chilled, unless of course the occasion calls for a warmer-upper when winter winds blow. For mulled cider, heat a quart or two of cider over low heat and steep with cracked cinnamon sticks, cloves, nutmeg, orange slices, and whole allspice. Strain, and pour into mugs; garnish each with a cinnamon stick.

Keep in mind that cider is also a great mixer, especially with vodka or gin. It's a natural for marinades and sauces. Try it when sautéing chicken breasts or roasting pork, veal, lamb, or duck. The cuisines of Normandy and Brittany are full of recipes calling for cider or its distillate—Calvados. No matter how you get it, an apple a day . . . . ■

APPLE

continued from page 183

shrivel. But I have the pleasure of believing that I've ended the feast with a medieval flourish. I doubt I have—lady apples were around in the Middle Ages, I suppose, but clementines? Nonetheless, the trough filled with fruit looks like something out of a Book of Hours, or as if it should be occupying a corner of Breughel's *The Woodchoppers*.

But the apples I love best are still the ones that go into an Autumn Pudding. When I make, and eat, an Autumn Pudding, I am in my grandmother's kitchen, a room which, regrettably (because I suspect that neither emotional maturity nor mental health is furthered by this lifelong homesickness), I have never really left. The recipe is very simple and I have given it out a hundred times. Here it is again:

Butter a baking dish—I use a soufflé dish—and slice into it 3 pounds of peeled, cored greenings. If they seem dry sprinkle them with a little fresh lemon juice. Mound over the apples a topping made by crumbling together 1 cup brown or granulated white sugar (or one half cup of each), 1 cup flour, 1 stick of unsalted butter, and a dash of cinnamon. Bake in a 350 degree oven for about 1 hour. Serve as is, or blanketed with whipped cream or vanilla ice cream. I like this warm, but I also like it the next day when I bite into the chilled leftovers and get the pure, sure crunch of buttery, apple-y sugar.

I doubt there is anything left of my blue-and-white dress, and I'm not sure how much remains of the seventh-grader who wore it. But the expectation she felt on amber afternoons in fall and the tea-leaf reading in her grandmother's kitchen are revived every time she bites into an apple. And for that I'm grateful. ■

TURKEY

Vegetables continued from page 181

burns easily.) When sugar has melted and is medium brown, add the sherry vinegar and stock mixture. (If the sugar hardens, let it simmer 2–3 minutes, stirring constantly to dissolve.) Bring the mixture to a boil.

Mix the sherry with the arrowroot in a small cup or bowl and slowly whisk into the boiling mixture. Stir until well-combined and remove from the heat. (May be made several days in advance up to this point and reheated as necessary.) Keep warm. Makes about 1 quart sauce.

Melt the remaining butter in a large pan over medium heat. Add all the vegetables except beets in the order they are listed, sautéing about 1 minute after each addition. (Beets will bleed if added to the other vegetable at this point.) Heat the vegetables thoroughly, but do not overcook. Add 1–1½ cups of the sherry-vinegar sauce and mix thoroughly. (Remaining sauce can be refrigerated and reheated for another use.)

Arrange all the vegetables except beets in the center of the unmolded celery root ring and scatter beets over top (they will heat through from the warmth of the other vegetables). Serves 10–12.

Stuffings continued from page 181

1 cup toasted pine nuts
⅓ cup Pernod or Ricard (anise-flavored apéritif)
2 tablespoons ground fennel seeds
Grated zest of 4–5 lemons

Combine all the ingredients and mix well. Stuff turkey as usual. Makes about 12 cups stuffing.

■ HAM AND HERB STUFFING

½ recipe master stuffing
¼ cup chopped fresh herbs, such as basil, tarragon, rosemary, sage, savory, or other herbs of choice (or substitute ⅔ cup pesto sauce)
2½–3 cups finely diced cooked ham
3 tablespoons butter

Put master stuffing in a large bowl and mix in the herbs or pesto sauce. Sauté the ham in the butter until lightly browned. Add to the herb mixture and combine thoroughly. Makes about 12 cups stuffing.

Continued on page 188

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STUFFINGS

continued from page 186

■ BACON AND PECAN STUFFING

2½ cups coarsely chopped pecans
½ recipe master stuffing
1½ pounds bacon (preferably hickory smoked), chopped

Spread the pecans on a baking sheet and toast in a preheated 325° oven 10–15 minutes (watch carefully—nuts burn easily). Add to the master stuffing in a large bowl. Sauté the bacon in a pan until lightly browned and add to the dressing and nuts along with 3 tablespoons of the bacon fat. Combine all ingredients thoroughly. Makes about 12 cups stuffing.

■ CORNBREAD STUFFING

1 cup raisins
2 cups chicken or turkey stock
1½ cups chopped celery
6 tablespoons butter
1 cup chopped shallots or scallions
12 cups coarse cornbread crumbs
1 cup roughly chopped cooked bacon
1 cup coarsely chopped walnuts
1 cup sour cream
3 eggs
2 tablespoons ground mace
1 tablespoon freshly ground pepper
1 tablespoons celery salt

Put the raisins into a large bowl and cover with stock. Let sit 1 hour.

Sauté the celery in 2 tablespoons of the butter over medium heat 8–10 minutes or until tender. Add the remaining butter and the shallots and sauté until lightly browned. Put celery and shallots into a large bowl and add the cornbread crumbs, bacon, walnuts, raisins, and stock. Mix well.

Add sour cream, eggs, and spices and combine thoroughly. Sauté a small amount in a pan with butter and taste for seasoning. Makes about 8 cups stuffing.

■ CRANBERRY STUFFING

1 cup sugar
2 cups fresh cranberries
1 large red onion, minced
⅔ cup diced celery
2 tablespoons butter
6 cups dry, good-quality white bread cubes
½ cup apple juice or cider
½ cup Devon cream or crème fraîche
Nutmeg
Salt, freshly ground pepper
½ cup chutney, minced

Put the sugar in a large pot with 1 quart water and boil 5–7 minutes. Remove from heat and add the cranberries. Let berries sit in the hot syrup 5 minutes. Remove with a slotted spoon and drain on paper towels on a cookie sheet. Cool, and set aside.

Sauté onion and celery in the butter in a pan until tender. Put into a large bowl and add bread cubes, apple juice, and cream. Mix well and season to taste with nutmeg, and salt and pepper. Stir in the chutney. Taste for seasoning. Add the cranberries just before stuffing turkey. Makes about 8 cups stuffing. ■

WRIGHT

continued from page 174

should be reflected in our home, and we were frank with him in rejecting some aspects of the general plan. For instance, Mr. Wright wanted a single bedroom to serve all three children, with screens between the beds, but his recollection of our youngsters as quiet little angels was not typical of them. Eventually we developed a plan to provide a separate bedroom for each of the children until later, when they would leave us and establish their own homes. Then we would remove interior walls between their rooms, creating fewer but much larger spaces for ourselves.

There seemed no immediate prospect of Mr. Wright providing us with a three-dimensional model of our projected house, so we built a very crude one using thin wooden berry boxes, Scotch tape, cellophane, and Paul's boyhood Erector set. We "walked" through our model and were surprised to discover the mobility the 120-degree angle gave us. We also learned that strange can be beautiful.

As we reread the correspondence exchanged over 40 years ago, we wonder how Mr. Wright and the apprentices ever completed the drawings; we were never finished with questions and requests for changes. If we had been planning an orthodox right-angle house, both the clients and the architect would have faced a much simpler set of problems. We had shown early plans to several contractors and invited them to bid. They declined. They could not understand the hexagonal-module pattern; there were not enough firm decisions on floor plans, eleva-

Continued on page 189

tions, and materials on which to estimate the costs; and rumors persisted that the clients and their architect were probably "baloney." Mr. Wright, the eternal optimist, was forever encouraging us on in the face of difficulties.

After five years of dreaming and two years of planning, a letter from Mr. Wright dated January 2, 1937, brought us startling news. In the beginning we had told Mr. Wright that $15,000 would have to be the spending limit. In December he had raised our sights to $20,000. What were we to do? Abandon the whole project? Ask Mr. Wright drastically to cut the size and quality of the present plans? Ask him to begin anew and keep with the $20,000? We could accept none of these solutions. By this time the vision of the finished house was established in our minds; no other house seemed possible. Besides, our pride prevented us from acknowledging that we had lacked the wisdom to get realistic estimates of the total costs before hiring our contractor, Harold Turner. The fact that no contractor would bid on the house made it difficult for us as laymen to make a realistic cost appraisal. We decided that we would indenture ourselves to the future. We would go ahead and build!

Time had come to start assembling a construction crew. On a Monday the carpenters appeared, and Turner and we spent time showing them the blueprints and explaining the hexagonal angle. We instructed them to leave their large squares in their tool boxes and handed them 120-degree angle irons that we had fabricated. Skepticism was evident on the faces of most of the new crew members. The blueprints seemed crazy, and who could build without a square-angle iron? By the day's end one of the carpenters would quit. By midweek we would suggest to another that his unhappiness with the job justified his finding other work. By Friday we found one or two of the week's crew to be skillful cabinetmakers. This process of trial and elimination went on for the first four weeks. Finally we had a crew of seven cabinetmakers who stayed with us for the year. The interest these men took in the construction of a new module building and the skill with which they worked was a joy to behold; they sensed that they were partners in an important architectural innovation.

Lacking crucial blueprints and answers to the numerous questions raised by our letters, we became impatient and even angry. We composed a telegram to Mr. Wright that exposed our frustrations, our arrogance, and our shameful lack of compassion for our architect.

MUST HAVE FOUNDATION PLANS IMMEDIATELY. GRADING DONE. WAITING TO POUR CONCRETE RETAINING WALLS. ASSUMED YOU HAD HONORED OUR REPEATED REQUESTS FOR STANDARD BATH FIXTURES, DOORS, HALLWAYS. ON CHECKING LATEST BLUEPRINTS FIND DOORWAY WIDTH 24 INCHES AND LESS, HALLWAYS LESS THAN 20 INCHES, 24 INCH BATHTUBS, 30 INCH BEDS, AND OTHER EQUALLY IMPOSSIBLE LIVING CONDITIONS. COMPLETE REDRAWING OF BATHROOMS, HALLWAY, AND BEDROOMS MUST BE DONE IMMEDIATELY.

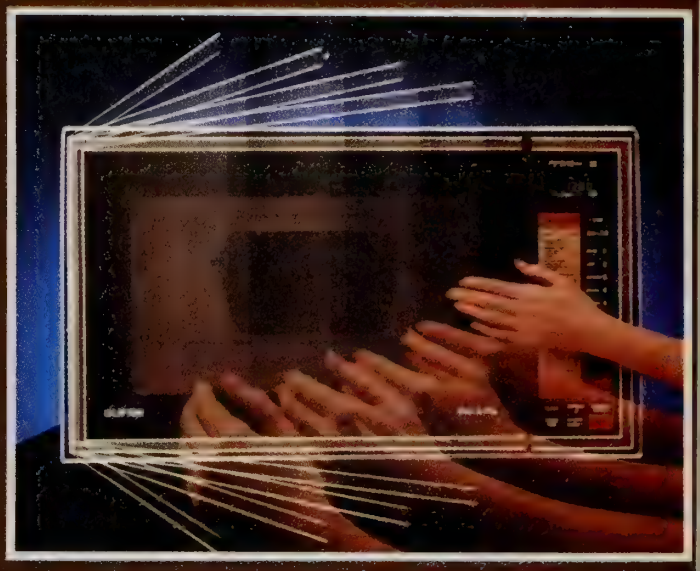
Would not most recipients of such a demanding telegram have responded by telling us to forget the whole affair? Today, as we read this insulting wire, we are covered with embarrassment. But the wire was sent, and we must confess Mr. Wright would have been fully justified in abandoning his demanding clients. On January 26 a telegram arrived from Frank Lloyd Wright as follows:

SUCH OF YOUR REPEATED REQUESTS AS UNDERSTOOD HONORED BEST OUR MEAGER ABILITY. FOUNDATION PLAN SENT SEVEN DAYS AGO. YES TWENTY FOUR INCHES [BATHTUBS] TWENTY ONE INCHES [HALLWAYS] ARE MY SENSIBLE PRACTICE. DOORS TOTAL LOSS

Continued on page 190

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WRIGHT

continued from page 189

EXCEPT ADEQUATE WAY IN AND OUT. TRY ONE ON SHIP OR PULLMAN SCREENED PASSAGES TWENTY SIX. THE HANNAS LIKE THE WRIGHTS ARE NOT SO BIG. BEST NOT TO GET TOO EXCITED.

Fatherly advice to brattish clients! But we were not in the mood to be patient or even understanding. We wanted decisions that would result in action the next morning on the construction site. Within an hour after receiving the above telegram, we sent off the following letter:

We received your voluminous telegraph tonight. Couldn't wait to answer until morning. . . . We were quite prepared to read a telegraph which would burn us up. Instead you sweetly turn the other cheek. The only conclusion that we can draw from your telegraph is that we must be incredibly stupid in reading your plans. We are perfectly willing to grant that. All we ask is that we be shown wherein and exactly how our measurements of the plans differ from yours. Yes, we may be small people but hardly pygmies. There may be some possibility of turning sideways and sliding through a pullman door, but it is another story when you try to walk sideways for thirty feet. What do you propose? . . . We suggest your fight against the stranglehold of tradition and unbending principle, and your insistence that the only true principle flows out of the demands of abundant living, call for relaxing a principle when it is found to be restrictive to life. Are we wrong again? You have created for us a marvelously beautiful home. Of that we are so certain we are willing to stake our all on it. . . . We know that you will do the wise thing for us.

Much of our trouble stemmed from the fact that we were slow in comprehending how Mr. Wright created a unit system grid for the floor plan and then made the parts of the building conform to that geometry. Once we grasped his unit approach and no longer thought of doorways and bathtubs in standard shop dimensions, we discovered that his grid did produce space that conformed to the human scale. Most projects do not run smoothly with a perfect resolution of problems. As we look back on these controversies, we believe the exchanges, painful at the moment, were significant in educating the clients and refining and fine-tuning the plans. The ultimate satisfaction that the clients and the architect foresaw in the finished Honeycomb House were powerful enough to take us through these difficult exchanges.

One must remember that the clients had been abundantly prepared for difficulties by reading the writings of Frank Lloyd Wright, particularly his autobiography. We believed deeply in Mr. Wright's philosophy from the time we read *Modern Architecture*, his 1930 Princeton lectures. And Mr. Wright was a man of patience who could wait for clients to digest his theory and designs. The complete list of positive aspects of building the Hanna House is extensive, and in spite of frustrations we were able to move into our new home in the late autumn of 1937. We lived in the midst of confusion as carpenters and tradesmen rushed to complete last-minute details. Both of us, husband and wife, had worked along with the laborers and craftsmen on the job. We took part in every type of construction: we mixed concrete, laid brick, sawed redwood, screwed on battens, set plate glass, put on insulation, held pipe for plumbers, made light fixtures. The children aided in cleaning and running errands. We worked ourselves into the house construction as a family.

The only true test of a theory is the way in which it works. Mr. Wright gave us a home that left an imprint on the lives of our children. They know the subtle but true relations of form and purpose, of site and dwelling. For them, beauty is a way of living rather than "pictures to hang on walls." Our home is a natural gathering place for friends, and nothing can bring more happiness. We can say that for us our house met the acid test of family life. The deep satisfaction of feeling that our dream had come true far exceeded the remembered difficulties and disappointments. We faced the future with optimism and a profound admiration for and gratitude to Frank Lloyd Wright. ■

MAYA ANGELOU

continued from page 129

"I can always run home to mother. Wherever she is, wherever I find her, that's home. I'm 6 feet tall and over 50, but she still calls me 'baby.' When she came to stay here in my new house she asked me what I wanted. 'Mom,' I said, 'I just want to sit in your lap and cry.' And I did. I have come to the conclusion that there are two kinds of parents. There are great parents of small children, parents who, when the children reach 14 or 15, don't know what to say to them except shut up, sit down, be quiet. Then there are great parents of adults. My mother was hopeless as a mother of young children. She didn't know what the hell to do, except feed them and put clothes on them. When I was a child my mother was my grandmother, Momma, in Stamps. But my mother is the best I've ever seen as a parent to an adult. She is stunning.

"I would like to encourage women to develop respect for and appreciate relationships with their mothers. One way to do it is to try to understand your mother *in her time*—herself growing through a heritage that her mother gave to her. It is not a frivolous statement that he or she who does not learn from history is doomed to repeat it. If you don't see your mother with her short- and long-comings, before you know it you'll become like her. And if you think she's a bitch, you'll become that same bitch and be one to your own children. But if you see her and say, 'I understand why she did that, she was part of her generation, her time, she didn't know anything else,' then you will understand her and not have to be like her."

It is impossible to talk to Maya Angelou about her beginnings without thinking of the history of her forebears. "Out of the huts of history's shame/I rise/Up from a past that's rooted in pain/I rise," she writes in a poem. The weight of these memories sometimes causes the observer to wonder whether the black experience contains some particular power and cogency lacking to whites.

"I can only speak as a black, you know. But I am always a little wary of claiming virtues as natural to blacks and unnatural to others. I think therein lies the justification of racism. I have a friend who is not only white but English [Jessica Mitford, of the famous Mitford sisters]. We might spend an afternoon together talking about our childhoods. They could not be more different, and yet I live hers with her. I know every sister and brother, I know the nurse and the nanny, what games they played, and the room in which she slept and lived. In 1975, she came with me when I revisited Stamps, to protect me from the Ku Klux Klan, which had been making threats. Imagine, an Englishwoman, of all people, as my protector!

"I think that women in the last century or so have lost the art of friendship. At one point I figure American women, white women in particular, really counted on each other. In the black community women counted on other women until 25 years ago, to look after the children, bring the lettuce in, fix the food. If there was any rite of passage from a birthday to a funeral, people in the neighborhood would make things and bring them in through the back door.

"Now I think we have lost this art of making friendship and trust. Why this has developed is open to debate. Somehow a lack of trust developed so we became known as gossipers, catty, doers-down of each other instead of depending on each other. It's disastrous, and it's going to get worse. A friendship, as I see it, is a love affair without sex. You have to call, send flowers, make a cake. You see something in a store and you're 3,000 miles away—just a hand-

Continued on page 192

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MAYA ANGELOU

continued from page 190

kerchief—but you put it in a packet and send it off."

Miss Angelou's talent for friendship (also learned, she says, from her mother) stood her in good stead as she struggled to bring up her baby son, born to her, unmarried, at 17. "Stability," she writes in her new book, "was not possible in my world; consequently it couldn't be possible in his. Too often I had had to decline unplayable hands dealt to me by a capricious life, and take fresh cards just to remain in the game. My son could rely on my love, but never expect our lives to be unchanging." For her, therefore, the fashionable issue of motherhood versus career is irrelevant.

"It's ridiculous to worry if water is wet, or if the river is deep. These are simply givens. I had a son and I had to work. How could I spend time bemoaning my state? I think that a lot of young women today are being encouraged not to protest, but to whine. There's a world of difference. A lot of women are told, 'You're getting the short end of the stick,' and it's not fair. That's true, but that is the given. Now protest that, do something constructive about it, make a difference. While women are whining, they negate the energy they have to make a change. And after they've finished whining the kids are still going to say, 'Hey, Mom, is the soup ready?' If I had to encourage them, I would say, 'Protest like hell, but don't whine for a second.'

"Yet I have a lot of sympathy for young women now. There are so many other factors at play for them now that we didn't know about. You can't miss something you never had. I think that young women now have a sense of injustice, of sexism. They are angry, and yet they are not armed to change the system."

Working as a Creole short-order cook, as a waitress in a seedy San Francisco night club, enduring her son's almost fatal car accident, Maya Angelou preferred to laugh rather than to whine. A sense of humor, she says, "lightens the heart, sharpens the wit, brings people together." She also says that the most valuable contribution her mother passed on to her was courage—a quality she has recently had to call upon once more.

"I have a wonderful husband and I love him very much and he loves me. However, there was something very important I wasn't getting from the marriage. We both tried to keep it a marriage, because we respect and enjoy each other. I could have gone on living this way and had a courageous, funny, and loving man, and slowly dwindled to death. So I made the decision to separate myself. And knowing that if I remained in the area it would just be too painful, I moved 3,000 miles to a new community far away from my mother, my son and my close friends. Sometimes the loneliness is palpable. But I know I was right for me, and for him as well.

"It was Aristotle who said courage is the most important of all the virtues. Because without courage you can't practice any other virtue. Now I believe I am courageous enough, and if I'm not, I simply work at it—to be courageous enough to say six months or a year later, I've made a bad choice, hey everyone, I blew that one. But I did my best. I have an exterior that may appear to be impetuous, but in fact I think slowly, and it's very tiresome. I pick everything apart and finally, when I make the decision, it can be known by the world. I hide nothing, nothing. And when I'm wrong, I hide nothing then either."

While women are whining, they negate the energy they have to make a change

Maya Angelou's decision to move 3,000 miles to Winston-Salem after the separation from her husband was in part aided by an offer of a Chair from Wake Forest University, where she will teach American Studies. Her international reputation as a poet, writer, and teacher requires much travel.

In spite of her certain sadnesses, she remains vibrant, full of energy. She has recently completed a program for Bill Moyer's new series on creativity, to be aired over PBS TV in January. *Sister, Sister,* a film starring Diahann Carroll and Paul Winfield, which she wrote and co-produced, is waiting a showing by NBC. Her current project is to start an after-school in Oakland, California: 60 black children, from the roughest areas of East Oakland, will undergo an intensive academic education from 3:30 to 5:30 every day—free. The only prerequisite, she says, is that their teachers agree that each child is a loser. What is the quality she is most anxious to pass on to the children she so cares about?

"Determination, I suppose. If I could pass on one thing, of course, I'd pass on love. But love, when it's written, when one doesn't have the time to state it in 10 or 20 different ways, tends to sound like mush and sentimentality, and I don't mean it that way. By love I mean that powerful energy which builds bridges—and that, in practical terms, is determination." ■

JOANNE WOODWARD

continued from page 130

"I never plan very far into the future," she says about her ongoing exploration of the theatre. She opened in the title role of *Candida* on October 15 at Circle in the Square. Former "Saturday Night Live" player Jane Curtin is Miss Prossy, and the cast even includes the Newmans' dog Ernie (whose full name is The Importance of Being Earnest Newman). Miss Woodward counts Michael Cristofer, the Pulitzer-prize-winning author of *The Shadow Box*, as the best director she's ever worked with, "except of course, Paul." All involved are optimistic about the run, which follows on the heels of a recent Emmy Award nomination for Joanne Woodward's performance in CBS's *Crisis at Central High*. There's no stopping this extraordinary woman as she continues to grow in all areas of her life. ■

ENERGY ANSWERS

continued from page 78

economic sense for communities as well as for individuals. Just as the U.S. exports money to import oil, so cities also export dollars to buy energy—dollars that are not then available for local growth and investment. Communities in Massachusetts, Minnesota, California, and elsewhere have issued bonds and otherwise encouraged solar financing for this reason.

The solar future looks bright, despite recent cutbacks in federal support of solar programs. Says Munson: "All we need from the federal government is a fair shake. If the government gets out of energy entirely, the free market will shape things; but if not, solar should have a balanced subsidy along with the subsidies that already exist for oil, coal and nuclear energy. The primary need now, besides financing, is for simple information."

Doing it

As with any other major purchase, the quality and durability of the materials that goes into the solar system is important. Even more important is the quality of the installation. Ask the solar installer for references and *check them.* According to Rick Schwolsky, these are good points to clarify: Is the installer experienced—and, if possible, local? Does he or she have all the required plumbing, wiring, and building permits? Will you get good cheerful service on the system if necessary? And do each of you understand exactly what will be done?

To find that important solar contractor, check the yellow pages, stop and ask people who have solar systems, call the National Solar Information Center (800-523-2929) for a list of contractors in your state, or get a list of its members from the National Association of Solar Contractors, Suite 928, 910 17th St. N.W., Washington, D.C. 20006.

For additional information, you might want to send for *Hot Water from the Sun,* published by the U.S. Department of Housing and Urban Development in 1980. Write Government Printing Office, Washington, D.C. 20402 (stock number GPO 023-000-00620-1; $4.70).

Continued on page 222


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with us, and what should we feed them?

A Mourning doves nest in every part of the country, but usually they winter in the Southern states. This is a mistake on their part, in a way, because while they are designated as songbirds and protected in many Northern states, they are hunted as game in the South and their numbers are decreasing. It would be a shame if these birds with their soft cooing voices went the way of their cousin, the passenger pigeon.

If you wish to feed your doves, remember they are ground feeders. Make a simple feeding station with sides about 1 inch high with holes in the bottom for draining rainwater, and place it on the ground in your yard. Fill the feeder with 2/3 wild birdseed mixed with 1/3 cracked corn.

Q *We have to give our cat medicine daily. We tried putting it in her food but she could detect it and stopped eating. When we try to get it down her throat with a medicine dropper, she struggles, gets the stuff all over everything.*

A Keep calm, don't rush, and speak soothingly to your pet all the while. Place the cat on a table or counter beside you, facing the same way you are. Hug it close to your body with your elbow, so your hands are above and behind its head. Don't force the animal's mouth open, but pull out one of its cheeks so a sort of pouch is formed. The cat will be clenching its teeth, so put the dropper in the pouch and squirt in the medicine. If the cat spits out too much, try again. Then praise and pet your cat. Be careful, by the way, never to squirt or pour medicine down the back of the cat's throat, because it might get into the windpipe, and then you have a *really* sick, or dead, cat.

The same system can be used for giving a pill, except you have to open the cat's mouth by pressing the cheeks together behind the upper fangs. Quickly place the pill on the middle of its tongue—don't throw the pill down its throat. Close the cat's mouth, hold it shut, and stroke the throat or blow gently on the nose. *(Continued on page 222)*

LIVING WITH PETS

Pet emergencies

How to deal with sick or injured animals plus getting legal advice if you need it

By Patricia Curtis

Q *Our puppy eats everything. I try to put harmful things out of his reach, but I worry that he might be poisoned. If it happens, what should I do?*

A I'm sure you have locked up or put away detergents, household cleaning products, paint, polish, wax, weed killer, antifreeze, and the like, but if you have cough drops, laxatives, shampoo, or deodorant soap in your bathroom, better not leave them where he can get at them, either. Poisons are very tricky, because with some, you must induce vomiting immediately, while with other types, you definitely should not induce vomiting, but must make the animal drink a solution of baking soda or vinegar with water to neutralize the poison. You have to know what your dog has swallowed. Get a good book on dog care and read the section on poisons. *The Dog in Your Life* by Matthew Margolis and Catherine Swan (Random House, $12.95) is very thorough.

In an emergency, if you can't reach your veterinarian, the University of Illinois maintains an Animal Toxicology Hotline available to pet owners, free of charge, round the clock, seven days a week. The number: 217-333-3611.

Q *We've grown fond of a family of mourning doves that makes its nest in a tree in our backyard. Will they winter*





The Amana Way

To develop a refrigerator with 5 separate controls to keep electric bills low, meat fresh, vegetables crisp, fruits juicy and popsicles hard.



For more information, write to: Dept. 850
Amana Refrigeration, Inc., Amana, Iowa 52204.

A Raytheon Company

Amana, Iowa. It's a place. And it's more. It's a belief in doing everything the best way it can be done. Our 3-Door Ice 'N Water™ refrigerator-freezer is a great example of just that.

First, our separate controls let you adjust the temperature and humidity in virtually every section of our refrigerator. One even helps control how much energy you use.

Our ice and water dispenser is built right into the front. That way you get two separate freezers. (Which means the kids won't pull out next Sunday's roast to get to the popsicles.)

Inside our refrigerator, there's another refrigerator for meat. Its special design circulates cold air around the meat drawer. That way meat stays fresh longer than in ordinary pans. (Which means a lot with today's prices.)

Other features are adjustable tempered-glass shelves. Extra insulation. And a double-dimpled removable egg holder to keep eggs fresh.

Nobody else builds a refrigerator with all these features. But building things this way is The Amana Way.

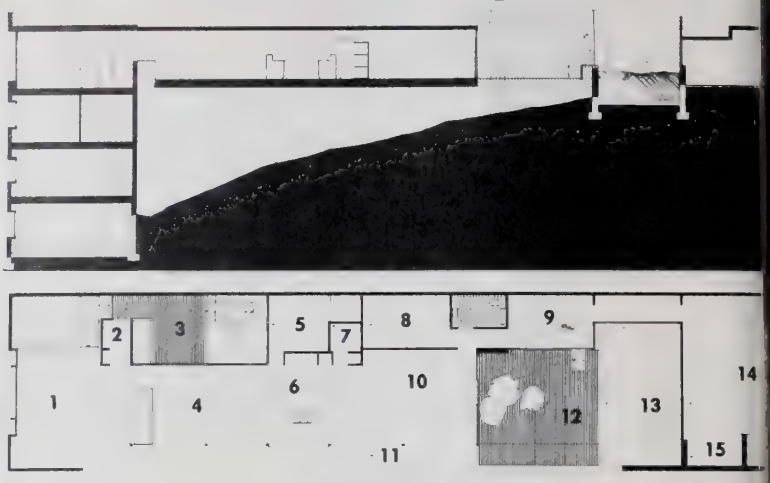
Amana®

Every part of every product we make is backed by a century-old tradition of fine craftsmanship.



BUILDING FACTS

□ materials and equipment used in the house shown on pages 158–163



1. *Living room,* **2.** *Entry,* **3.** *Entry court,* **4.** *Dining room,* **5.** *Sewing r*
6. *Kitchen,* **7.** *Pantry,* **8.** *Study,* **9.** *Porch,* **10.** *Music room,* **11.** *Greenh*
12. *Deck,* **13.** *Pool,* **14.** *Garage,* **15.** *Mechanical*

ARCHITECT: Wilfred Armster
CONTRACTOR: Wood, Steel & Glas, Inc.
PROJECT ASSISTANT: Sarah Armster
SIZE OF LOT: 4–5 acres.
SIZE OF HOUSE: 2,400 square feet

• STRUCTURE

Foundation: Concrete
Framing: #2 and better yellow pine. Steel beams.

• EXTERIOR OF HOUSE

Exterior Walls: Atlantic white cedar, clear, tongue and groove.
Roof: Hydroelastic membrane urethane by ERA Corp., Minnesota.
Insulation: 2″ polystyrene. 6″ fiberglass.
Windows: Wood sliding doors and windows by Pella. Fixed windows in greenhouse and elsewhere by PPG Industries.
Doors: Solid core birch covered with Atlantic white cedar. Garage Door by Overhead.

• INTERIOR OF HOUSE

Interior Walls: Sheetrock by U.S. Gypsum Co.
Ceilings: Atlantic white cedar.
Floors: In major rooms, vertical grain clear southern yellow pine. Tile in bathrooms.
Kitchen and Bathroom Cabinets: Designed and custom built by Wood, Steel, & Glas, Inc.
Plumbing Fixtures: Kohler Co.
Heating and Cooling System: Fan coil and passive solar heat.
Heating: Warm air and hot water.
Furniture: In family room, blue furniture covered in nylon pack cloth, "Openers" by The Sherwood Corporation, available at Conran's, New York City; Marshall Field, Chicago; and Bullock's, West Coast. Mica cube tables from Workbench. Antique Turkish Kilim rug from Marian Miller Rugs, New York City. In dining room, Prague armchairs in red with cane seats from Stendig Inc. On deck near pool, 42″ round pedestal table and dining chairs from Workbench, New York City.

SHOPPING INFORMATION

PRICES APPROXIMATE. State and local taxes additional. Asterisks (*) indicate firms that sell *only* to interior designers, department-store decorating services, or architects.

□ fixing a farmhouse

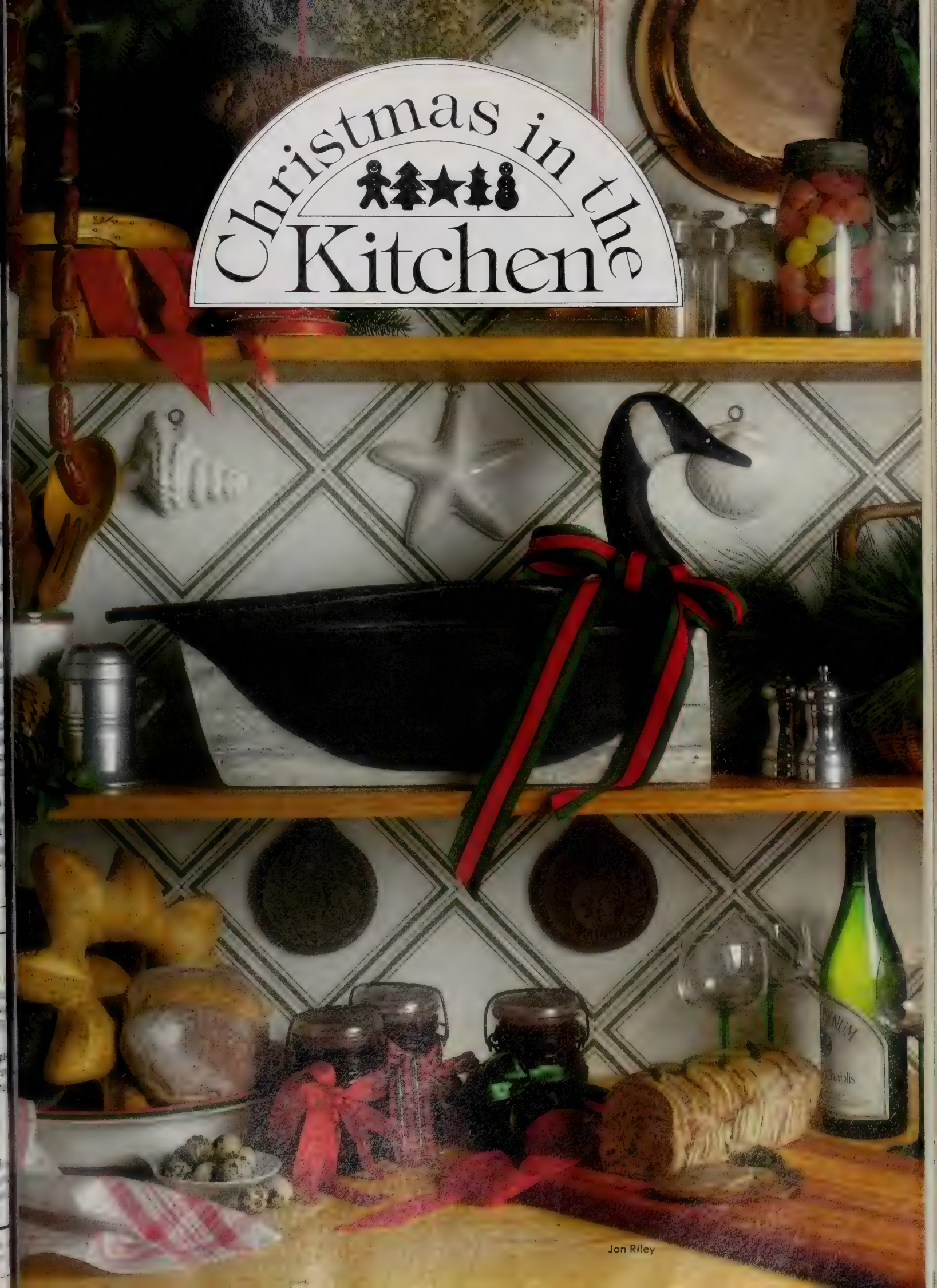
Dining room, p. 124
Ikat napkins: 18″ sq. About $5 each. From the Frank McIntosh Boutique at Henri Bendel, NYC 10019. **Soup Basket bowls:** In cream, gray, terra-cotta, and peachy pink. Soup size, about $22; serving size, about $25. By Claudia Schwide. From the Lee Bailey Boutique at Henri Bendel, NYC 10019.

Living room, p. 125
Handwoven throw (on sofa): Of mohair and wool. Approximately 4 x 6′. $420. From Gregory Newham, Ltd., Kingston NY 12401.
Guest bedroom, p. 126
American Mariner's Compass Quilt: c. 1860. Courtesy of David & Barbara Mest, Coopersburg, PA 18036.

□ wine & food

p. 179
Platter: 21 x 26″. Of white Moustier earthenware. $180. Imported from southern France for Dean & DeLuca, NYC 10012.

Opposite page: All kitchen accessories and foods are from Bloomingdale's, New York.


Christmas in the Kitchen
Jon Riley

Christmas in the kitchen

Parties and presents, decorations and delicacies, traditions and surprises—here's where it all begins

There's no doubt about it—the kitchen is where the action is during the holiday season. It's the "mission control center" of your house for all festivities. And it's the fun place to be! Redolent with the heady odors of all the cooking and baking. Exciting with the promise of new and unusual treats to serve your family or to give as inspired presents for everyone. And everything you make at this time of the year tastes a little better because it is heavily laced with the greatest of optional ingredients—love.

Herewith some tips to make the going a little lighter, some equipment to make it easier, some ideas for foods and decorations you might not have thought of, and some suggestions for making this Christmas the merriest yet.

□ great foods to order from home

This year, there's a present of food for everyone on your Christmas list—from luxurious French lavender honey to spicy barbecue sauce from Savannah. Also special treats come sugar-free, salt-free, and decaffeinated. (Add sales tax where applicable. All prices are subject to change.)

Cookies

Chocolate Oliver Cookies from England are not-too-sweet biscuits dipped in chocolate—perfect with tea, coffee, or ice cream; 10.6-oz. tin, $9.25 plus shipping. Dean & DeLuca, 121 Prince St., New York, N.Y. 10012; (212) 254-7774.



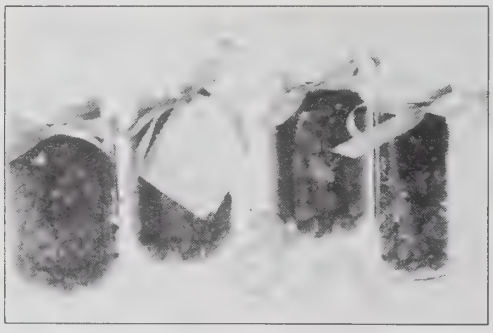
Chocolate-dipped biscuit

Shortbread: A dozen rich, buttery, bell-shaped treats packed in a reusable silvery tin—$18.50 ppd. Betsy's Place, 144 East 74th St., New York, N.Y. 10021; (212) 734-1855.

David's Cookies: The ultimate **chocolate chip cookies,** made with Swiss chocolate and California nuts. Choose from six mouthwatering flavors: chocolate chunk, chocolate chunk with walnuts and raisins, coffee walnut chunk, pecan chocolate chunk, peanut-butter chocolate chunk, and oatmeal raisin. Each tin packed to order—1-lb., $7; 2½-lb., $15.75, plus shipping. Zabar's, Broadway at 80th Street, New York, N.Y. 10024; (212) 787-2000.

Ginger cookies: Traditional spicy treats packed in a reusable 1-lb. Currier and Ives tin—$10 ppd. Filene's, Box 1511, Boston, Mass. 02104; (617) 357-2138.

Candy



From the South: crunchy pralines

Pralines: Crunchy confections made from caramelized pecans or almonds—they're addictive! Pecan: 8-oz. jar, $6.50 ppd.; 17-oz., $11 ppd. Almond: 8-oz., $7.25 ppd. 17-oz., $12.50 ppd. Gaston Dupré, 222 East 37th St., Savannah, Ga. 31401; (912) 236-9223.

Spice Snips: Natural essential oils go into making these colorful candies—1¼-lb. gift box includes 10 spicy flavors, among them cinnamon, clove, spearmint, and anise—$9 ppd. from Matthews 1812 House, Box 15 E, Whitcomb Hill Road, Cornwall Bridge, Conn. 06754; (203) 672-6449.

The richest, most **sophisticated caramels** in three flavors are made by Barbara Holzrichter in California—8-oz. box of cream caramels, $5 ppd.; almond cream or mocha cream caramels, $5.50 ppd. Grand Finale Confections, P.O. Box 5673, Berkeley, Calif. 94705; (415) 658-1128.

Madame Eva's delectable Old Virginia **chocolate chews** are like refined Tootsie Rolls—1-lb. tin, $6.50; 1½-lb., $9.75 plus shipping. Hampton House, 5720 Grove Ave., Richmond, Va. 23226; (804) 285-3479.

Bill Blass **chocolates** are favorite all-American flavors grown up! One-lb. silver foil box offers an assortment including almond-butter crunch, mint meltaway, and peanut butter minaret. About $14 plus shipping from Bloomingdale's, Dept. 736, 1000 Third Ave., New York, N.Y. 10022; (212) 223- 7541.

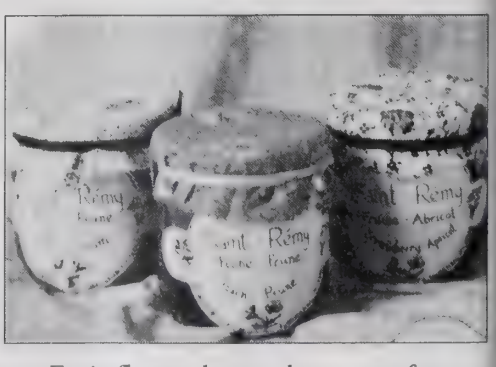
Aplets and Cotlets: Middle Eastern–inspired chewy candy made with pure apple and apricot extracts. Assorted in 17½-oz. box, $10 plus shipping ($2 service charge for orders under $20). The Broadway, Personal Shopping Service, P.O. 2072, Los Angeles, Calif. 90051; (213) 227-2873.

Holiday puddings

Clarke & Watson **plum pudding** is rich with almonds, raisins, currants and laced with brandy and citrus. A 1-lb., 14-oz. pudding comes ready to steam, packed in a white ceramic basin. $31 ppd. from Clarke & Watson Holiday Puddings, 4821 Westpark Drive, North Hollywood, Calif. 91601. Mail orders only.

"Bring us some **figgy pudding,**" a traditional finish to an English-inspired Christmas dinner—13½-oz. can, $5.95 plus shipping from Maison Glass, 52 East 58th St., New York, N.Y. 10022; (212) 755-3316 ($15 minimum on mail orders).

Preserves and other sweet toppings



Fruit-flavored spreads—sugar free

Sugar-free preserves from Southern France are just the thing for those who

Continued on page 204

All prices approximate

NEW COUNTRY



To see New Country is to believe its beauty – Try these and other fine stores everywhere:

bloomingdale's • Burdines • Bullock's • Foley's • Frederick & Nelson • hudson's

Sanger-Harris • The Higbee Company • shillito's

Marshall Field's • WOODWARD & LOTHROP

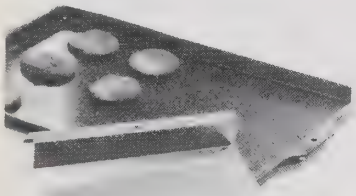
For our catalog, write to epoch, Dept. H 41 Madison Avenue, New York, N.Y. 10010.

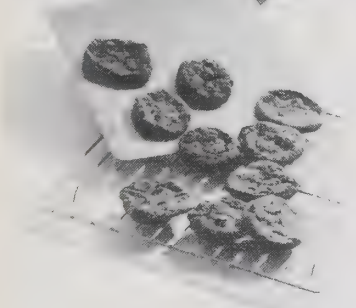
FOR
CHRISTMAS

The newest tools for holiday cookery

SUPER SPATULA

Rowoco's giant stainless steel spatula, designed by Judith Ets-Hokin, transfers a whole batch of cookies from baking sheet to cooling rack, meats from roasting pan to carving platter. It's 12 by 13 inches; a slightly smaller one, 10¼ by 8; $13.50 and $11.50 at Bloomingdale's, 1000 Third Ave., NYC 10022.

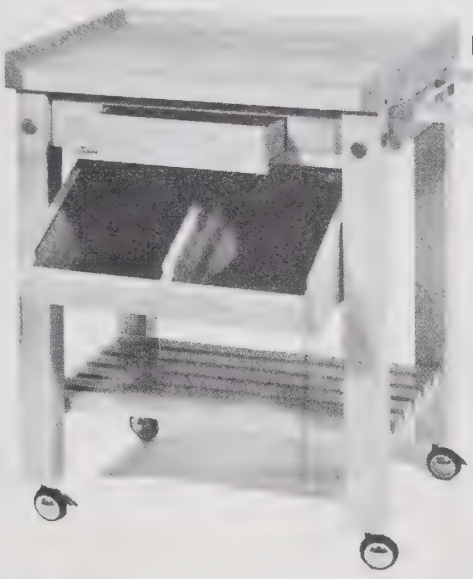




CLAY PIGEON THAT COOKS

Serve "duck" every day—this good-looking russet-brown stoneware dish bakes casseroles, main dishes of all kinds. Used as a clay cooking vessel for gourmet dishes, no presoaking necessary. Unglazed inside and out. This 1½-quart duck is $28.50 from Smith & Smith Potters, P.O. Box 270, Bath, Maine 04530. A hen and rabbit are also available.





PASTA ON WHEELS

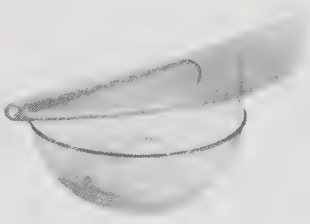
If you've turned honorary Italian having discovered the pleasures of making pasta, turn part of your kitchen into a pasta center with the Le Gourmand Pasta Table. Top has curbs at sides and back, below are a flour bin, drying rack, and drawers; 37 inches high—$495. Taylor Woodcraft, P.O. Box 245, Malta, Ohio 43758.

FOR LIGHTER DOUGH

You'll appreciate a pastry cloth—it absorbs flour, making bread and pastry lighter. This "Stay Put" cloth has suction cups—22 by 23 inches and 21 by 34, $13 and $15 ppd. Pantry Products, 201 North Link Lane, Fort Collins, Colo. 80524.



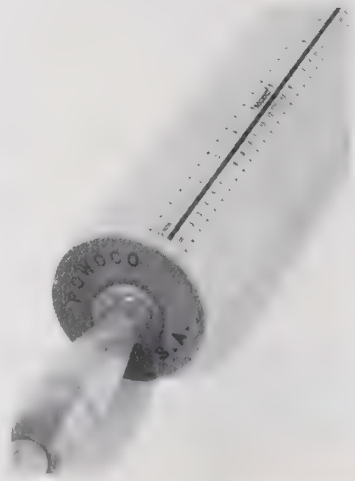
SPREADING EASE



The beige plastic dishwasher-safe Viennese spatula is shaped to fit your hand—blending is made easier, and it's an excellent spreader and scraper; 90¢ from First Stop Housewares, 1025 Second Ave., NYC 10022.

PIN OF PROFESSIONALS

A heavy, easy-rolling pin is a must for any serious pastry chef—roll out your dough with this one by Rowoco, and measuring is easy, too. Marked up to 14 inches/36 centimeters to get the proper angle on pie crusts or pastry shells so they'll fit the pan just right. With [illegible] handles of sure-grip [illegible]—$25 ppd. from [illegible] 10022.



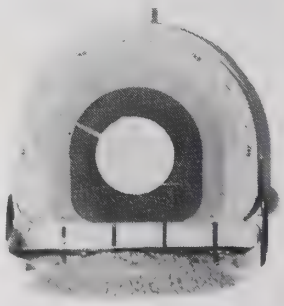
PERFECT LOAVES

Planned Pottery *plans* its wares—such as this high-sided standard-size clay loaf pan that's safe for oven use, nice enough for the table. Unglazed clay means less heat energy is necessary and what's used produces even results—oven is preheated to a temperature slightly higher than usual, dough popped in and browned to taste—after about 10 to 15 minutes the oven is turned off to let energy stored in the clay complete the perfect loaf; $20 ppd. from Planned Pottery, P.O. Box 5045HG, Eugene, Ore. 97405.



WALL SCALE SAVES COUNTER SPACE

Made especially for the kitchen—Terraillon's Murale 3000 brown and beige plastic scale hangs on the wall above the counter to save space. An



easy-to-read dial gives precise measures for up to 6 pounds—more than enough capacity for most cooking and baking. Tray folds up when not in use; $40 at major department stores and specialty shops.

Graduate To Myers's Famous Flavor! The First Collection of Luxury Rums.



Myers's Original Dark
The deep, dark ultimate in rich rum taste. The beginning of the Myers's flavor legend.



Myers's Golden Rich
A uniquely rich taste inspired by Myers's Original Dark. Superbly smooth and beautifully mixable.



Myers's Platinum White
Exquisitely smooth and born to mix. With a subtle richness that could only come from Myers's.

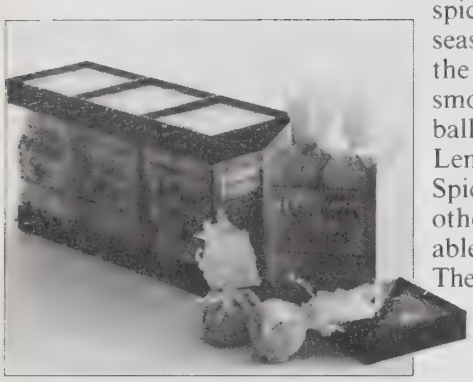
Myers's. The First Collection of Luxury Rums.

MYERS'S RUMS, 80 PROOF, FRED L. MYERS & SON CO. ORIGINAL DARK IMPORTED AND BOTTLED IN BALTIMORE, MD. PLATINUM WHITE AND GOLDEN RICH PRODUCED IN ARECIBO, P.R.

FOR CHRISTMAS

Precision spices . . . up-to-date coffeemakers and teapots . . . insulated food carriers . . . clay baking dish just for toaster ovens . . .

■ SEASON'S SEASONINGS



Carefully measured, blended, and hand-tied spice balls assure precise seasoning and result in the clearest broths and smoothest sauces—boxed balls of Bouquet Garnis, Lemon Garnis, Artichoke Spice, Mulled Wine (seven other loose spices available); four boxes, $20 from The Spice Hunter, Rt. 2, Box 666F, Arroyo Grande, Calif. 93420.

■ POTS AND POTS OF COFFEE

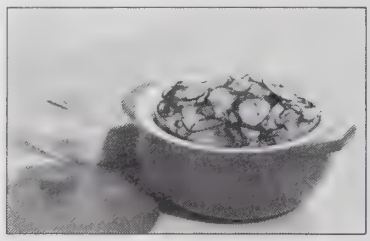


A good machine assures good coffee (counterclockwise from top to left)—the Krups Caféthek Luxe hangs on the wall to save space as it makes up to 8 cups of coffee (or tea, with special tea insert). Digital clock sets it up to 24 hours in advance; $190 at department stores. ● For up to 10 cups brewed automatically with electronic timing, Farmware's Electronic Coffee

Maker—also heats water for tea, soup, cocoa; $90 at department stores. ● Russell Hobbs's sleek stainless steel 8-cup unit has strength selector, heats automatically after brewing's complete; $65, Macy's Herald Square, NYC [illegible] ● Chemex's electric [illegible] holds 2.4 quarts of water for tea, instant coffee; $46, Henry Bendel, 10 West 57th St., NYC 10019.

■ HOT OR COLD TO GO

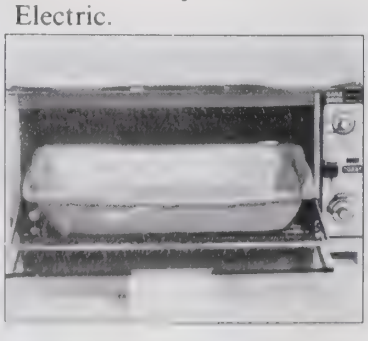
Designed for all seasons but exactly the thing for taking hot or cold dishes you've cooked at home to holiday gatherings—Reston Lloyd's food carriers from Germany of double-walled insulated plastic with heat-resistant glass liners for baking or freezing. Both



carriers hold 2 quarts; one is oblong, 15 by 18½ inches; the other 9 inches round. The oblong carrier has a high-domed lid to cover large meats or tall desserts. Lightweight, easy to clean, in almond, brown, and bright orange. The oblong carrier is $36; the round, $32. For information on its complete line, write Reston-Lloyd, Box 2302, Reston, Va. 22090.

■ TOASTER OVEN DISH

If you've just one or two for dinner, you may not need anything bigger to cook in than this dish of a special blend of clays that goes from freezer to oven without cracking. Measuring 9 by 5½ by 1¾ inches, it's sized specifically for toaster ovens; $15.50 from Sheep Pond Pottery, 3 Jolly's Crossing Road, Brewster, Mass. 02631. Toaster oven shown by General Electric.





■ DEMON SCISSORS

The handles may be flexible, but the cutting edges are anything but—the high-carbon-steel blades of Joyce Chen's "Unlimited" scissors cut through just about anything, including bones, lobster shells, metals, rubber, plastic, shrubbery and flower stems. Tapered points make fine cutting possible, too. Soft handles are comfortable for left- or right-handers; $11.50 at department and gourmet stores across the country.



■ ARTY-HOLDER

Extra-large pot holders give double protection from burns and can double as trivets—artichoke design above is $4 from Cecil Saydah, 295 Fifth Ave., NYC 10016; holding it is a magnetic utility hook for use on non-metal as well as metal surfaces. In six colors—two hooks, $3.50 at gourmet shops.

All prices approximate

By Duncan H. Maginnis. Editor: Barbara Portsch

Edward Oleksak, Elaine Grove

We can't lower food prices. But we can protect your investment.

This year, nobody has money to burn. You can't fford to have a $10 piece of meat go up in smoke r a $5 fish flounder.

The best insurance is a good et of pots and pans. And we ink we've created a great one— ANGETOPPERS™ cookware y Corning.



We put metal in its place.

On the bottom. Where it spreads heat venly and predictably so here's less chance of urning and scorching.

A pan with a warped ottom can also ruin costly ood. RANGETOPPERS cookware an't warp. The pan sits flat on the urner. You only have to cook a few eggs to see what a difference that can make.

Our bottom makes RANGETOPPERS the most emarkable cookware you've ever put on top of your tove. But it's only half the story.

We let you taste what you cook. Not what you cook in.

The inside is pure, white CORNING WARE® cook- vare. Because it's nonporous it won't discolor auces or give them a metallic taste. The flavor of ast night's onions can't carry over to tonight's hocolate pudding. So you won't have to pour our pudding—or your money—down the drain.

The inside won't rust, pit or permanently stain. nd it cleans so beautifully, it will look new for years.

We made the ideal handle.

A pot with a loose handle is a risky proposition. Our handles are actually part of the pan. Since they aren't attached with screws or made of plastic or wood, you can put them in the oven and under the broiler. Making each piece much more versatile than ordinary metal pots and pans.

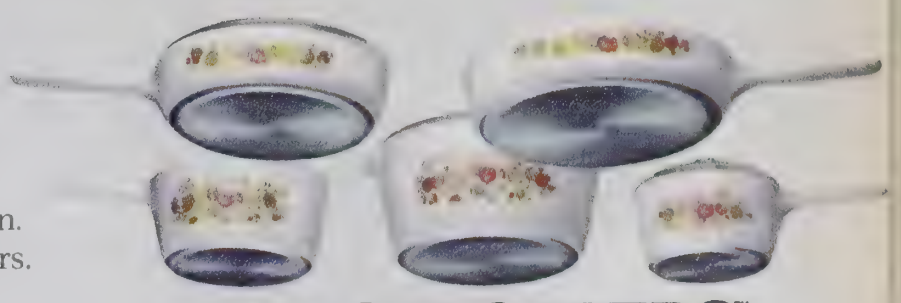
There are other extras. Patterns to match your CORNING WARE ovenware. Beauty you'll be proud to bring to the table. Skillets and saucepans in sizes and shapes to fit every cooking need.

Clear glass lids that let you see how something's simmering before it has a chance to boil over and waste your money.

And, to top it off, that Corning quality—supported by a full 10-year warranty.

Don't risk expensive food in metal pots and pans. Get RANGETOPPERS cookware by Corning. They're one investment you can depend on. **CORNING**

CORNING WARE IS A REGISTERED TRADEMARK OF CORNING GLASS WORKS, CORNING, NY 14831 © 1981 CORNING GLASS WORKS



RANGETOPPERS™
COOKWARE

CORNING. WE MADE QUALITY A HOUSEHOLD WORD.

The KitchenAid Solid State Food Preparer.



K45SS











We've made a good thing better.

The KitchenAid Food Preparer has always had a great reputation for convenience and reliability.

But now we've found a way to make it even better. It now has solid state speed control for cooler, more efficient operation.

But one thing hasn't changed. And that's its versatility. With attachments, a KitchenAid Food Preparer can grind, slice, shred and puree foods.

But what really sets it apart is its ability to do so many things a food processor can't do.



Like knead large quantities of bread dough. Mix heavy batter.

And whip eggs and meringues.

If you really love to bake, either the KitchenAid K45SS (4½ qt. capacity) or the K5SS (5 qt. capacity) has the power to do it all.

And now it even makes pasta.

Our spaghetti/noodle maker attachment makes thin or thick spaghetti, flat noodles, even macaroni and lasagna.

The KitchenAid Food Preparer. It does more than any food processor can. Don't settle for less.



K5SS

KitchenAid. Because it's worth it.

Hobart Corporation, Troy, Ohio 45374

continued from page 198

must restrict their sweets. These thick, rich spreads come in combined fruit flavors such as peach-plum, strawberry-apricot, and pear-plum—11½-oz. jar, $8 plus shipping. St. Rémy, 156 East 64th St., New York, N.Y. 10021; (212) 759-8240.

From Clearbrook Farms, order 1¾-lb. **homemade strawberry preserves** in a French canning jar. Packed in a crate, $12.50 plus shipping. Bŭrdines, 22 East Flagler St., Miami, Fla. 33131; (305) 577-5151.

An idea whose time has come—**kiwi-fruit preserves,** made from California kiwis—12-oz. jar, $2.99 plus shipping from The Oakville Grocery, 1555 Pacific Ave., San Francisco, Calif. 94109; (415) 885-4411.

La Taste **jams** from France are made from fruit slowly simmered to a dense thickness. Available in unusual flavors like grape-fig and watermelon—$3.80–$5.45 per 12½-oz. jar, plus shipping. Dean & DeLuca.

"Frango" toppings: Made especially for Marshall Field, sweet sauces for ice cream, crêpes, or waffles in assorted flavors: chocolate, mint, lemon, raspberry, rum, almond, coffee, and orange. Eight 10-oz. jars, $23.95 plus shipping. Marshall Field, P.O. Box 1165, Chicago, Ill. 60690; (312) 781-3772.

From Peersall, Texas: **Honey variety pack**—three 1-lb. jars of honey in a cedar crate, $12 plus postage. Joske's Candy Department, 4925 Westheimer, Houston, Tex. 77056; (713) 622-1200.

Sarabeth's **"Fruit Fantasy"** is a rich combination of peaches, almonds, and raisins—almost too good to use for toast. Try it also on cake, ice cream, or pancakes. Gift-wrapped 1-lb. jar, $10.50 ppd. Sold exclusively at Dexterity, 26 Church St., Montclair, N.J. 07042; (201) 746-5370.

Rent Mother Nature: In the northern Adirondacks! For $25, make someone a maple "tree tenant," who receives a lease and a share of 100 percent pure **maple syrup** (guaranteed minimum 60 ounces syrup). For more information, write North Country Corp., Box 193, Cambridge, Mass. 02138; (617) 536-0440.

From Haute Provence, 100 percent **lavender honey**—1-lb. jar, $12 plus postage. From St. Rémy.

Tupelo and tulip honey in huge 2-lb. jars—$7.50 each ppd. from the New York Botanical Garden, Bronx, N.Y. 10458; (212) 220-8700.

Condiments and savories

Johnny Harris's famous **barbecue sauce** is made from all-natural ingredients—

not too sweet, not too hot. Perfect for indoor and outdoor barbecue flavor. Six 12-oz. bottles, $12 ppd. east of the Mississippi; $14 west of it. Johnny Harris's Restaurant, 1651 East Victory Drive, Savannah, Ga. 31404; (912) 354-7810.

Nectarine-walnut chutney: An all-natural condiment from A. J. Preserves in California. It's slightly hot and spicy—perfect with curries and other meat dishes; 8-oz. jar, $4.50 plus postage. The Oakville Grocery.

Lauricella **olive oil:** Pure and fruity, made at Woodland Olive Ranch, California—1-qt. bottle, $7.95. The Oakville Grocery.



Red "Fire Bucket" of chili

Do you know a **chili** lover? Try a "Fire Bucket" from Pecos River Spice Co.—a bright red pail equipped to season enough chili for 50. Terrific for a party or lots of impromptu suppers. Each bucket contains mild chile powder, hot chile powder, chile caribe, cumin, and pequin, plus a collection of Mexican recipes from cookbook writer Jane Butel—$15.25 plus shipping from Bloomingdale's.

Surprise someone special on your list with a selection of **salt-free products** from Sans Sel. A 4-oz. jar of tangy lemon-tahini mustard, $3.50 plus shipping; ½-liter French canning jars filled with spicy caraway carrot sticks, crisp garden salad, or apple-lemon chutney, $8 plus shipping. The Silo, Upland Road, R.R.3, New Milford, Conn. 06776; (203) 355-0300.

If you can't buy homemade pasta where you live, consider **plain, whole-wheat, or flavored pastas** (spinach, tomato, or beet) from Gaston Dupré. Tossed with butter, cream, and Parmesan cheese, it makes a delicious stick-to-the-ribs winter supper. Six 1-lb. bags, $18.95 ppd. Gaston Dupré.

Add Minnesota harvested **wild rice** to your holiday menus. 9-oz. jar, 1-lb. bag, or a 2-lb. crock. Write or call for 1981 prices. Dayton's Market, 700 On the Mall, Minneapolis, Minn. 55402; (612) 375-2339.

Instant sauces: Pure reductions of

Continued on page 206

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1975 Napa Valley Cabernet Sauvignon. Our vintage-dated Cabernet Sauvignon is made exclusively from Napa Valley grapes. Well-aged in oak and blended with Merlot and Cabernet Franc for added complexity, you'll find it to be a richly rewarding wine. Its intense varietal character makes it an excellent choice to put down in your own cellar... for it will continue to mature for many years. We invite you to enjoy our 1975 Cabernet Sauvignon.

Brother Timothy F.S.C.
Cellarmaster



WORLDWIDE DISTRIBUTORS: FROMM AND SICHEL, INC., SAN FRANCISCO, CALIFORNIA, U.S.A.

continued from page 205

beef, chicken, or fish provide inspiratio to even the laziest of cooks. Just add wa ter to make stock; add butter, cream and spices to make delicious sauces in flash—12-oz. jar Glace de Viande (beef $12.50 plus shipping; 7-oz. jar Glace d Poisson (fish) or Glace de Volaill (chicken), $7.95 plus shipping ($15 mini mum mail order). Maison Glass. (Cata logue, $3).

Pâté: Great for parties or hostes gifts—**duck-liver pâté** with port is a silk en delight. One 4–5-lb. pâté, $49.5 ppd.; 2 for $79.50. Visa and Mastercar accepted. Les Trois Petits Cochons, 26 West 17th St., New York, N.Y. 10011 (212) 691-4848.

Nuts and Snacks



Individually wrapped pretzels

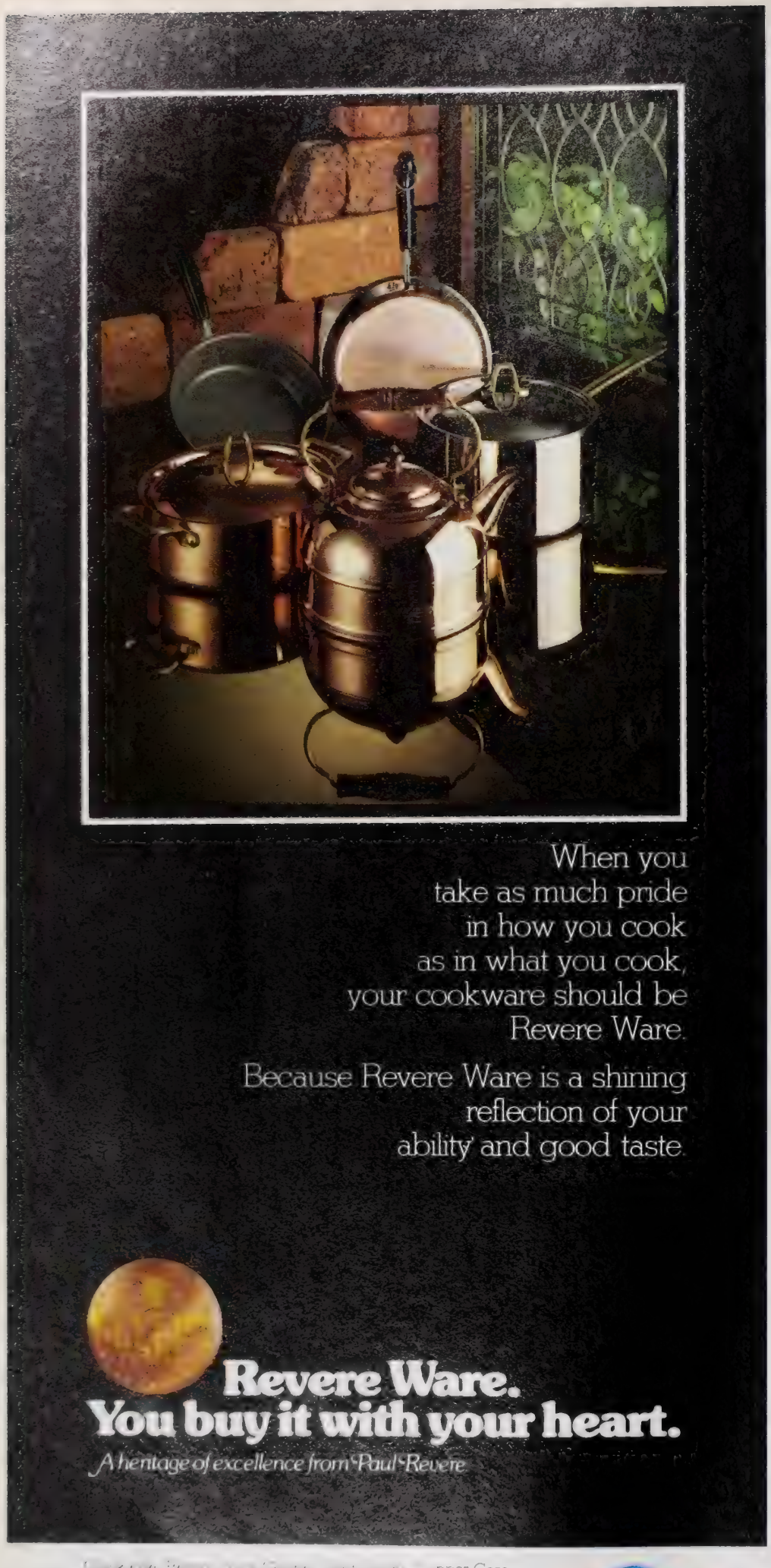
Pretzels: The snack for all ages. Big, crunchy, individually wrapped pretzels packed in a huge tin—2½ lbs., $16.50 plus shipping from Bloomingdale's.

Smoked walnuts are excellent with apéritifs. These salt-free nuts from Perigord are roasted over walnut wood and have a delightful smoky flavor—2½-oz. box, $4 plus shipping from Bloomingdale's.

Pesto walnuts: Roasted nut halves redolent of fresh basil and garlic. Enjoy with drinks or as a snack—1-lb. tin, $10.50 plus shipping. The Silver Palate, 274 Columbus Avenue, New York, N.Y. 10023; (212) 799-6340.

Pecans: Big, sweet hand-selected nut halves from Malatchie Farms in Georgia—1-lb. bag, $8 plus shipping. Rich's, Mail Order Dept., 45 Broad St., Atlanta, Ga. 30303; (404) 586-4467.

Cinnamony nuts: Mixed nuts with a light sprinkling of cinnamon and sugar—a sweet after-dinner snack, or nibble while watching TV; 6-oz. tin, $5.50 plus shipping. E.A.T., Henri Bendel, 10 West 57th St., New York, N.Y. 10017; (212) 247-1100. ■



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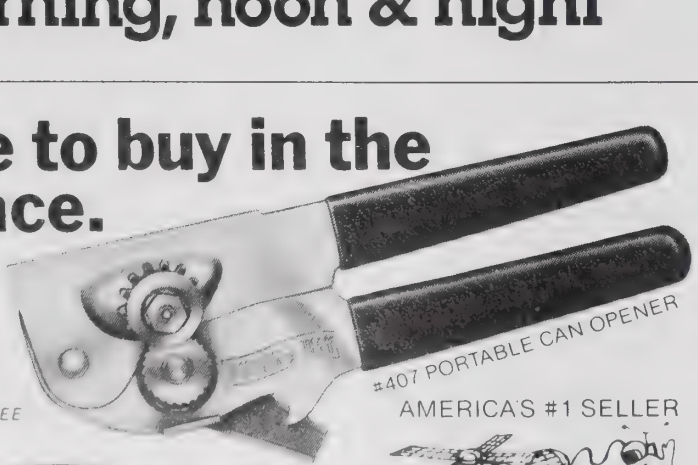
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5-YEAR WRITTEN GUARANTEE
OVER 15-MILLION IN USE

SWING-A-WAY
The quality un-electric.

continued from page 206

□ festive recipes from two cooking teachers

Nathalie Dupree, the cooking teacher at Rich's department store in Atlanta, spins the following chocolate confections for holiday gift-giving. (See page 208 for dates when Nathalie Dupree will demonstrate her desserts.)

■ CHOCOLATE ENGLISH TOFFEE

1 cup sugar
1 cup unsalted butter
12 ounces semi-sweet chocolate
1 cup chopped walnuts or pecans

Cream butter and sugar together in a heavy saucepan. Place over medium heat and stir continuously until mixture reaches 310° on a candy thermometer. Pour onto a greased baking sheet and let cool.

Put the chocolate on a heavy dinner plate and set over a pan of boiling water. When the chocolate has melted, spread it on top of the cooled candy and sprinkle with nuts. Refrigerate until hard and break into pieces.

■ CHOCOLATE-DIPPED FRUIT

4 ounces semi-sweet chocolate
4 ounces bitter chocolate
¼ cup butter
¼ cup light corn syrup
Assorted dried fruits or fresh strawberries

Combine the chocolates, butter, and corn syrup together in a 1-quart saucepan over very low heat. Stir until melted and smooth. Remove from heat and beat with a wooden spoon until cool but still pourable. Makes 1⅓ cups coating.

Dip fruit halfway into chocolate using two forks. Cool on wax paper and refrigerate overnight. Remove fruit from paper and store in one layer in a tightly covered container in the refrigerator.

■ CHOCOLATE MARBLE CHEESECAKE

1½ cups fudge-chip cookie crumbs
½ teaspoon ground cinnamon
¼ cup confectioners sugar, optional
¼ cup melted butter
12 ounces cream cheese, softened
½ cup granulated sugar
1 teaspoon grated lemon zest (or, 1 teaspoon vanilla)
2 eggs
1½ cups sour cream
6–8 ounces semi-sweet chocolate

Combine cookie crumbs, cinnamon, optional confectioners sugar, and butter in a small bowl. Press the mixture with the back of a fork or damp fingers onto the bottom and 2 inches up the sides of a buttered 9-inch springform pan. Chill.

Combine cream cheese, granulated sugar,

Continued on page 210

The Norelco "What to look for in a coffee maker" Guide.

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For coffee that's brewed hot... and kept hot for hours.

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No more guesswork. You can actually see how many cups you're brewing.

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Tear along dotted line. You can take this guide with you Christmas shopping.



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Ms. Anne Koster, San Diego, California, still beats with the Ekco egg beater she got 20 years ago.

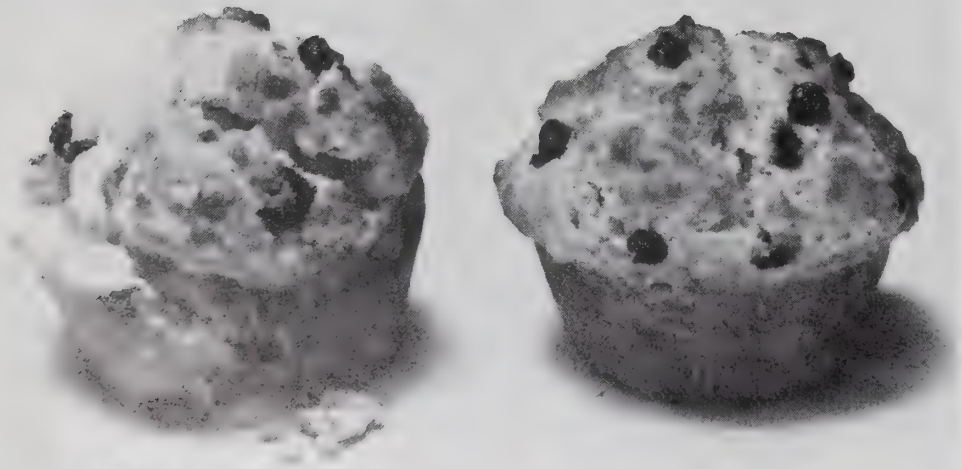
Mrs. Helen Tenebrini, Western Springs, Illinois, still flips pancakes with the Ekco turner she got 19 years ago.

Mrs. Adina Romain, Evanston, Illinois, still serves vegetables with the Ekco slotted spoon she got 25 years ago.

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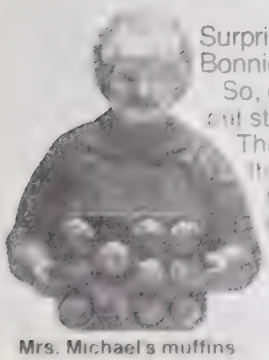
Which muffin took first prize at the Illinois State Fair?



Surprise. Both blueberry muffins were made from Mrs. Bonnie Michael's prize winning recipe—*but in different pans.* So, only the muffin at the right popped out perfect. Without sticking or tearing.

The secret: Baker's Secret, the fine quality bakeware with the non-stick finish.

No sticking
No burning
No kissing



Mrs. Michael's muffins pop out perfect with Baker's Secret bakeware.

EKCO Baker's Secret BAKEWARE

Everything comes out simply perfect.™

continued from page 208

and lemon zest or vanilla together in a bow and beat until well-blended. Beat in eggs and sour cream until smooth.

Melt chocolate in the top part of a double boiler. Remove from heat and let sit until cool but still pourable. Stir gently into the cheese mixture with a fork only until the batter is marbelized. Pour into the chilled crust. Bake in a preheated 350° oven 35–40 minutes or until set. Chill 2 hours or longer and remove cake from pan. Serves 10–12.

These easy sweets from cooking teacher and author Marion Cunningham can be packaged festively for presents. (See page 220 for the dates when Mrs. Cunningham will be giving cooking demonstrations at The Broadway in Los Angeles.

■ INDIAN SWEET BISCUITS

1½ cups all-purpose flour
½ cup yellow cornmeal
½ cup finely ground toasted almonds
1 cup sugar
½ teaspoon salt
1 teaspoon baking powder
2 eggs
2 tablespoons melted butter
1 egg white mixed with 1 tablespoon water

Combine flour, cornmeal, almonds, sugar, salt, baking powder, eggs, and butter in a large bowl. Beat vigorously until well-blended. Divide the dough in half and pat or roll one piece of dough on a lightly floured board into a rectangle about 12 inches by 2 inches and 3/4 inch thick. Repeat with the second piece of dough and place both rectangles on a greased baking sheet. Bake in a preheated 375° oven about 20 minutes or until lightly browned. Remove pan from oven and slice each rectangle diagonally to make 12 biscuits from each piece of pastry. Turn biscuits on their sides. Bake 10 minutes, turn off the heat, and let cookies remain in the oven about 1 hour. Cool, and store in an airtight container. Makes 24 biscuits.

■ INDIAN GINGER COOKIES

1 cup butter, softened
1 cup sugar
2 egg yolks
4 tablespoons finely chopped candied ginger
1½ cups all-purpose flour
1 cup yellow cornmeal
½ teaspoon salt

Combine the butter and sugar in a large mixing bowl and beat until light and well-blended. Add the yolks and beat well. Add the ginger and mix thoroughly. Beat in the flour, cornmeal, and salt and mix until well-blended.

Roll the dough with lightly floured hands into balls the size of small walnuts. Place about 1 inch apart on a parchment-lined or ungreased cookie sheet. Dampen a small

Continued on page 212

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continued from page 210

piece of cloth, secure it with a rubber ba over the bottom of a drinking glass, flatt the cookies. Bake 10–12 minutes in a prehe ed 350° oven. Remove from cookie sheet, co on racks. Makes about 4 dozen.

■ INDIAN PECAN POUND CAKE

1½ cups all-purpose flour
½ cup yellow cornmeal
½ teaspoon salt
2 teaspoons baking powder
¾ cup butter, softened
1½ cups sugar
4 eggs
⅓ cup milk
¼ cup dark rum
¼ cup whole pecans

Combine the flour, cornmeal, salt, bakin powder, butter, sugar, and eggs in a larg mixing bowl and beat until light and smoot Slowly add the milk and rum and blend wel Stir in the pecans. Spoon the batter into buttered and floured 9-inch-by-5-inch loa pan. (The pan will be about 2/3 full.) Bake hour or until a toothpick inserted in the cen ter comes out clean. Cool in the pan severa minutes and then cool on a rack. ■

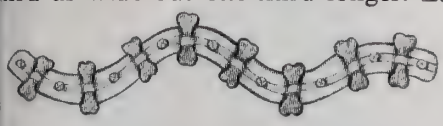
□ your special touch

People love edible presents that are hard (or impossible) to find in their part o the country. So Loni Kuhn of Cook's Tour cooking school in San Francisco sends faraway friends tiny bite-size whole artichokes she's canned in an olive vin aigrette scented with lemon and herbs.

Edible presents take on presence when packaged with panache. Here are some two-in-one surprises suggested by Jane Howard and William Hammerstein: • Give a loaf of Hay Day Herb Peasant Bread on a pottery plate you've had made for someone, their name or a wish around the border . . . ribbon and holly holding the whole biz in place. • Pack homemade mayonnaise, flavored with orange rind or Oriental 5-spice powder in a French jelly jar the local glassman has etched a friend's name upon; a holi day mob cap tied on in scalloped red moiré or such. • Fill a lovely antique basket with every flavor of mustard the Maille company makes, and with a long hard sausage and long fresh baguettes. Tuck in four flat knives from a second hand silver store (especially if you find old Tiffany nymph pieces, or something baroque with a friend's initial on it). • If you can find old jelly molds in white, bisque, or salt-glaze, then crock up some unsalted butter with lemon zest (lots) and a favorite fresh herb and cracked white pepper. Poke in an old but smartly buffed spreader . . . add a sprig of holly . . . and you know you've given away something you really wanted to keep. ■

kitchen-table Christmas crafts

As a present for a puppy, sew up a **"snip-a-snack" ribbon**. You'll need an equal number of dog biscuits and small bells; a long background ribbon nearly as wide as the biscuits are long; and a contrasting top ribbon a third as wide but one-third longer. Lay



top ribbon down middle of background ribbon, top ends together. Starting at top, alternate the following three steps until ribbon is used up: Sew ribbons together widthwise at that point. Sew bell on top, insert dog biscuit between ribbons, stitch across ribbon under biscuit, repeat. From Deborah Brown.

Sew up **butchers' aprons**, each with patch pocket appliquéed and quilted with a different design. One for everyone in the family! From Carley Chapin.

Make a **fragrant herb wreath** to decorate the Christmas kitchen—and provide ready-to-pluck flavor for meals in the New Year. Josette Passarelli, an ebullient woman from southern France, has put together kits featuring whole on-the-ranch herbs she imports from France and bouquets garnis specially wrapped in bay leaves rather than cheesecloth. Kit A contains a 12-inch straw wreath form (which makes a wreath up to 16 inches wide), an ounce of U-shaped pins, 8 oz. of sage leaves, 4 oz. bay leaves, and 12 bouquets garnis: $15 ppd. Kit B—for those who have their own herbs—contains only the form, pins, and bouquets garnis: $10 ppd. Address below.

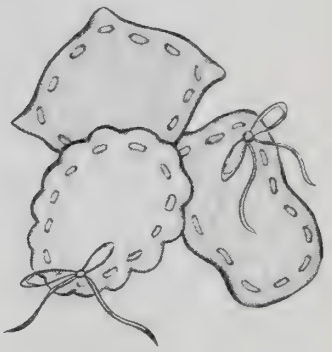
The wreath can be made-to-order (only 12–16-inch size available): $53 ppd.—you add the ribbon and heavy wire for hanging. Christmas orders must be postmarked by December 1. From Les Herbes Françaises, P.O. Box 114, Pleasantville, N.Y. 10570.

A **staple-and-stitch** project children can do to wrap fairly flat presents: Lay present on a piece of construction paper, then pencil a *generous* outline around the present. Cut two pieces of paper together, following this outline. Sandwich present between both, stapling edges together at intervals. Between staples, punch holes, then thread through ribbon and tie. Final step on circular wrapping: Cut scallops.

When you're making wreaths, don't forget your kitchen. Bake **a bread wreath**, suggests Marjorie Blanchard. Her latest book: *Cater From Your Kitchen* (Bobbs-Merrill).

Or make an easy-as-pie wreath: String cranberries with a needle and strong thread, then wind the berry roping around a straw wreath form, letting the pale straw show through as white stripes do on a candycane. From Carley Chapin.

Sandwich a small present between lacy paper doilies, *below,* using several doilies for both top and bottom layers to make the wrapping sturdier. Glue together doily edges with white glue. Weave bright ribbon through at appropriate points and tie in bows.



A more challenging wrap, for small, non-flat presents: Tuck them inside a paper pyramid. The most versatile shape is probably a square-based, four-pointed pyramid. All from Mrs. Eugene Kennedy.

It's easy to weave a pillowcover from pretty grosgrain and embroidered ribbons using a wooden drafting board as your "loom": Pin top ends of the vertical "warp" ribbons—wrong-side-up—side by side across top of board. With each

Continued on next page

Alexa Grace

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Terry Robards

Wine Critic, *THE NEW YORK TIMES* (9/24/80)

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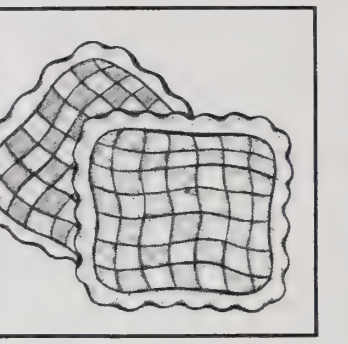
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continued from preceding page

ribbon facing wrong-side-up, weave i horizontal "weft." Iron on a backing o fusible adhesive material, followin



manufacturer's instructions. Iron the to edge last, unpinning it as you go. Cu moiré or cotton to make the pillowcove back. Sew the front and back togethe and stuff the pillow.

□ decorations-edible and otherwise

If it suits your kitchen color scheme, turn all the chair cushions red, with slipcovers. • Crown kitchen lampshades with bay leaf wreaths—the heat releases the fragrance (but do watch that the wreaths don't get too hot). • March small ivy topiary trees down the center of a long kitchen table. Sprinkle them with tiny glass ornaments or red carnations. • If you live where the weather is warm, party decorations can start outdoors: hang paper piñatas in the trees outside your kitchen windows. Light the way up the outdoor stairs with *farolitos*—brown paper bags filled with sand into which you've set a votive candle in a glass holder. Dress up an old wooden kitchen door with a two-dimensional pine tree. Prune a lopsided cut pine tree so the good half is left and nail it to the door, or nail up boughs in a flat pine-tree shape. Decorate with flat ornaments—stars, straw angels, miniwisks, wooden spoons. All from cooking-school teacher Barbara Batcheller, whose kitchen door serves as the front door.

Make wreaths for the kitchen that really belong there: fashion them from wooden spoons, cookie-cutters, or copper molds. • In a bar area, fill tall glasses and pitchers with tiny colored balls, wind strings of lights in snaking patterns around glasses, and wrap the countertop with Christmas paper. • For an open-house kitchen, fill ribbon-bedecked glass canisters with pine branches trimmed with white lights, or holly branches. From Julian Tomchin, Home Furnishings Director, Bloomingdale's, New York.

A tree takes on **a great new look** when

immed with hollow-centered cookies
id cookie-cutters that slip over the
ds of the branches, according to Ruth
enderson: "And the ornaments are
uch more likely to stay put when our
t cats get playful than ornaments at-
ched with hooks." She makes sugar
okies (cutting out a ½-inch-diameter
le in each before baking) and two-tone
heat-flour pretzels, tinting half the
ugh with cocoa before rolling and
isting out the pretzel shapes. She sells
ersized copper cookie cutters (great
r making shaped mini-loaves of bread)
out 4 to 5 inches long and 1¼ inches
ep. The Christmas cutters (tree, heart,
ngerbread spaceman) or menagerie
tters (owl, pig, dog bone) are $14 ppd.
e set of three. From The Silo, Upland
d., RFD 3, New Milford, Conn. 06776.

Bring in a little wildlife. Cut out
himsical animals from magazines or
ildren's books; paste on cardboard,
ring with ribbon, and hang over door-
ay, or on garlands and trees. • Bright-
your kitchen—or any room—with a
memade, non-perishable poinsettia
ee. Cover a chicken-wire cone with red
lt, silk poinsettias, white lights, and
imal decorations. On top, your favor-
animal. From Charles Senseman, Di-
ctor of Design Presentation, Dayton's,
inneapolis.

Persuade your children to save some
their Halloween candy—it's great for
corating a small-scale **gingerbread vil-
ge** of houses, churches, stores, a rail-
ad station. Test gingerbread cookie
cipes till you find one that comes out
itably hard. Solicit suggestions: Add
now forts" of mini-marshmallows, a
nta Claus sleigh with reindeer on red
corice reins. Milk Duds candy cut in
alf can become cobblestones. • Sea
ells collected from summer vacations
ake splendid ornaments for a balsam
: Use a sharp nail to tap a hole in the
p of the shell for hanging. Paint some
the shells silver and gold. • Sew up
lico stocking placecards, 4 inches long.
mbroider each person's name across
e top. Stuff with nutmeg, cinnamon
icks. All from Carley Chapin.

Countrify your tabletop: Consider
vering a round kitchen table with a
rge-scale plaid print beneath a spatter-
int overcloth. Add a centerpiece of all
turals like a "tree" of snow-frosted
ne cones. • Instead of using artificial
rlands, drape dried grapevines around
e tree. For color, add berried branches
d country print ribbons. • Sew up soft
bric animals—such as red and white
lico cats—as tree decorations. From
oger Nullman, Director of Visual Mer-
handising, Rich's, Atlanta.

Give your kitchen its own tree—a
orfolk Island pine turned **spice-tree**,
ung with fragrant cloves, nutmegs, cin-
amon sticks. From Carley Chapin.

To dress up the wall behind a buffet-
rving counter in the kitchen, hang up

Continued on next page



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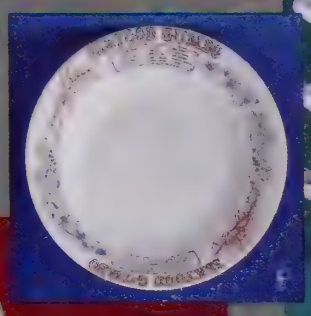
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1980—"New Orleans Streetcar"

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continued from preceding page

florist's boutonniere vials with double faced tape, fill them with sprigs of parsley and rosemary, then connect the vials with swags of ribbon. From Cornelius O'Donnell of Corning Glass Works.

Display **hand-glazed Christmas cookies** singly or in groups as ribbon-tied wall hangings. • Piece together homespun holiday tablecloths from red, green, and white flat-weave kitchen towels. Recommended patterns: Scandinavian stripes, cross stripes, and windowpane plaids. • Repeat one decorative motif throughout the house to theme your holiday to a particular time, place, or mood. For a doll collector, the recurring image of a porcelain doll's head with coronet braid can evoke the spirit of Victorian Christmas. • Fill ribbon-laced antique baskets with winter fruits and vegetables. From Lynn Bragdon, Home Furnishings Director, Filene's, Boston.

Glass containers are pretty **carousel-like centerpieces** when filled with layers of different-colored edibles. Carley Chapin makes one filled with cookies. Inside the jar, stand a hollow paper cylinder slightly smaller than the diameter of the jar, then slide cookies down—in colored layers—between the paper and glass. Drop loose cookies in the center. • Loni Kuhn makes *giardineria*, jars of layered vegetables-viniagrette under-glass—with pickled red peppers, whole baby Brussels sprouts, cauliflower florets, olives. Good for this kind of project: "6-year-old-size hands and the patience of Job."

Decorate with red and white **bandana prints:** Sew together to use as tablecloths, aprons, napkins; add red lanterns for mood. From Linda Payne, Home Furnishings Director, Joske's, Houston.

Fill rough-weave baskets with English ivy, or shop florists for ivy **topiary trees.** Decorate with berries and stand in hallway to greet guests. From RoxAnna Sway, Manager of Visual Merchandising, Rich's, Atlanta.

In warm climates, **rosemary** can grow as high as 5 feet—and begs to be pruned regularly. The twigs are a graceful, sweet-smelling arrangement for jugs and pitchers spaced around kitchen counters. • Strings of red chili peppers or *ristras* add a festive touch to rafters in a Western kitchen. Buy raw peppers in October, string with strong thread, and hang them up to dry. Both from Loni Kuhn. In a nonworking fireplace, kindle a glow by stacking candles at various heights on bricks placed in front of mirrored panels. • Are you lucky enough to have high ceilings or an atrium? If so, create a "curtain" of light against a wall by suspending strings of low-voltage white

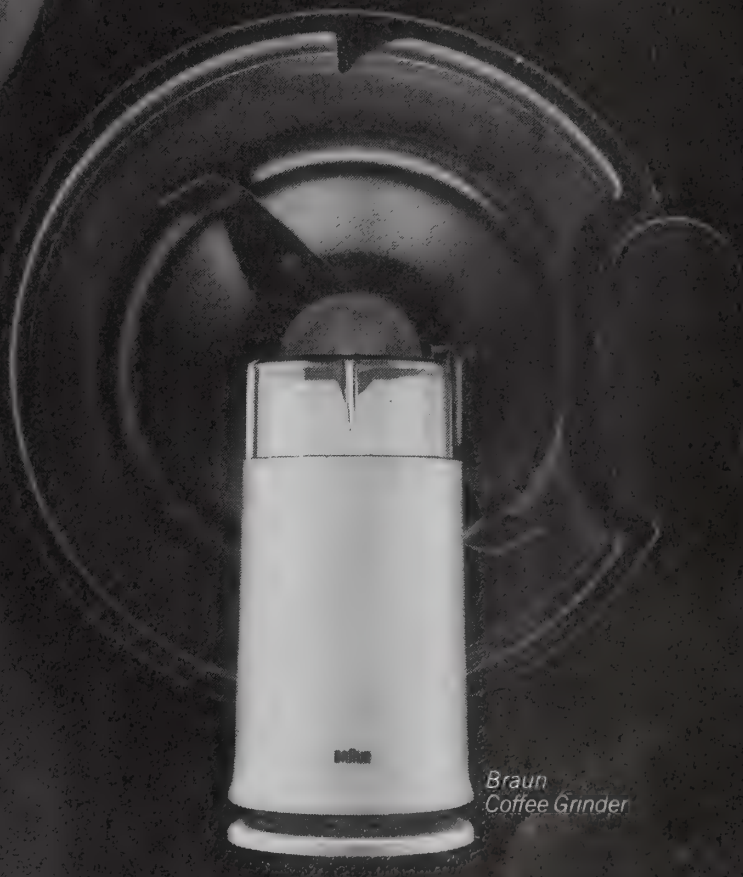
Continued on page 218

BRAUN Making coffee breakthroughs.

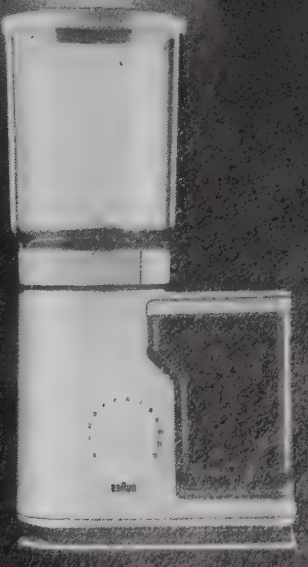
From the master craftsmen at Braun AG. of West Germany, come three coffee products developed with the world's most advanced function and design. Both the best-selling Braun coffee maker, and the new smaller Braun model possess a unique shower head unit that thoroughly soaks the grounds to entice the most from every bean, as well as a thermostatically-controlled hotplate to keep your coffee just-brewed hot throughout the day. The Braun coffee mill, with nine different settings, allows you to select the perfect grind for every variety of coffee. And the Braun coffee grinder contains a finely honed steel blade for consistently fine grinds. All made with superior taste in mind. Only from Braun. Look for Braun products at fine stores such as: Bloomingdale's; Macy's, New York and San Francisco; Marshall Field, Chicago; Bullock's, Los Angeles and San Francisco.



Braun Coffee Maker



Braun Coffee Grinder



Braun Coffee Mill

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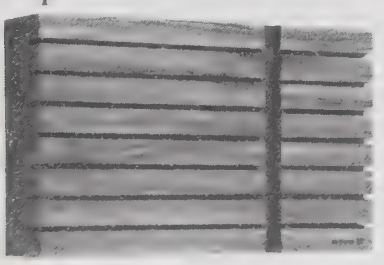
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A great Christmas gift!



With 24 popular melodies, NuTone's new Harmony Door Chime makes it easy to change your holiday tune.

From Oh Tannenbaum to Jingle Bells or even Twinkle Twinkle Little Star, the Harmony Door Chime greets guests at Christmas and all year-round with any one of 24 famous melodies. You can easily install it yourself using your old chime's wires, transformer and pushbuttons. Choose from teak or maple finishes.



For the name of your nearest NuTone sales outlet, **DIAL FREE 800/543-8687** in the continental U.S. Ohio residents call 800/582-2030. Or write to the address below.

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Cincinnati, OH 45201

continued from page 216

lights from an electrical tap-strip attached to ceiling. • To make a hall table in front of a mirror sparkle: Top it with a clear fish bowl or large vase filled with colored balls, a string of white lights, and white birch branches. For added drama, use fishing line to suspend small mirrors and glass shapes around the bowl. • For **warm-weather decoration**, insert glass-globed citronella candles (available at supermarkets) into the ground, at lawn-level. Or float low, chunky candles in disposable pie tins on an outdoor pool. From Joseph Feczko, Vice-President of Visual Merchandising, Burdine's, Miami.

Dress up a **baby orange tree** with ribbon bows, as Jane Norton does. • Or tie miniature oranges on boxwood topiary trees, as interior designer Nancy Serafini does.

Try to get two seasons out of dried florals. Double your decoration mileage by transforming fall's harvest wreaths into winter holiday ones: a change in bows, an addition of pine cones or holly. From Carl Bryant, Fashion Coordinator/Home Furnishings, The Broadway, Los Angeles. ■

□ adding new flavor to holiday get-togethers

If you have an accommodating kitchen, stage a **hearty winter brunch** there, as author Judith Olney does, complete with red-and-white checked tablecloths—and plenty of board games scattered around for guests to play during or after the meal. Beforehand, **scent the air** by setting a pot of water with two tablespoons of cinnamon to simmer on the stove. Serve fried eggs, bacon or sausage, ebilskiver pancakes, stuffed French toast, sugar-on-snow, warm beverages. Afterwards pass around a pan of scented washcloths—rolled up and warmed. For Mrs. Olney, a party is a scenic, delicious event—the presentation becomes the present. Recipes for this brunch and 19 other inspired parties (even an Oriental *dim sum* feast) appear in her new book *Entertainments* (Barron's Educational Series, $19.95).

St. Nicholas's Day—December 6—falls on Sunday this year: A good date for an open house, before things get too hectic. Serve traditional St. Nicholas's Day treats such as aniseed *springerli* cookies and a sweet Swiss dough-boy bread (culinary specialties of Marina Schinz, who photographed the presents shown in this issue). As accompaniments, you might serve a festive punch and spicy fruit kabobs from *A Merry Christmas Herbal* by Adelma Grenier Simmons (Morrow): Marinate pieces of candied ginger, pear, and ham in port wine for an hour. Drain, arrange alternately on cocktail picks, then dust lightly with nutmeg.

For unusual Christmas fare and do-ahead dishes, turn to **regional and ethnic** cookbooks. A bonus: The recipes often call for inexpensive ingredients—good for feeding a crowd on a "shoestring." Barbara Batcheller of The School of Offhand Cooking in Beverly Hills, California, "goes Texas" for Christmas Eve supper, setting out handsome crocks of black-beans-and-ham, spiked with rum and served with a quarter of lime and a dollup of sour cream, a platter of *slang jang* (San Antonio's answer to cole slaw and hot enough to "make strong men wink"): chopped cabbage, chilis, green peppers, onions, in a cilantro-seasoned olive oil and vinegar dressing). On the side: Warm cornbread madeleines or *churros,* fried pastry-tube delights dusted with cinnamon sugar. To make the beans nice and thick, purée a sixth of them and then mix them back into the pot. • Another hearty alternative: Stock your freezer with **soups**, and in minutes you can heat up a party (or simply a late after-shopping supper). ■

□ more ideas for making merry

From Santa Fe, **dried red chili peppers** make a colorful 18-inch wreath. A practical gift to the cook on your list. (Grind the peppers after the holidays to make chili powder.) It's $15.95 ppd. from Artesanos Imports Co., Drawer G., Dept. HG, Santa Fe, N.M. 87501; (505) 983-2782.

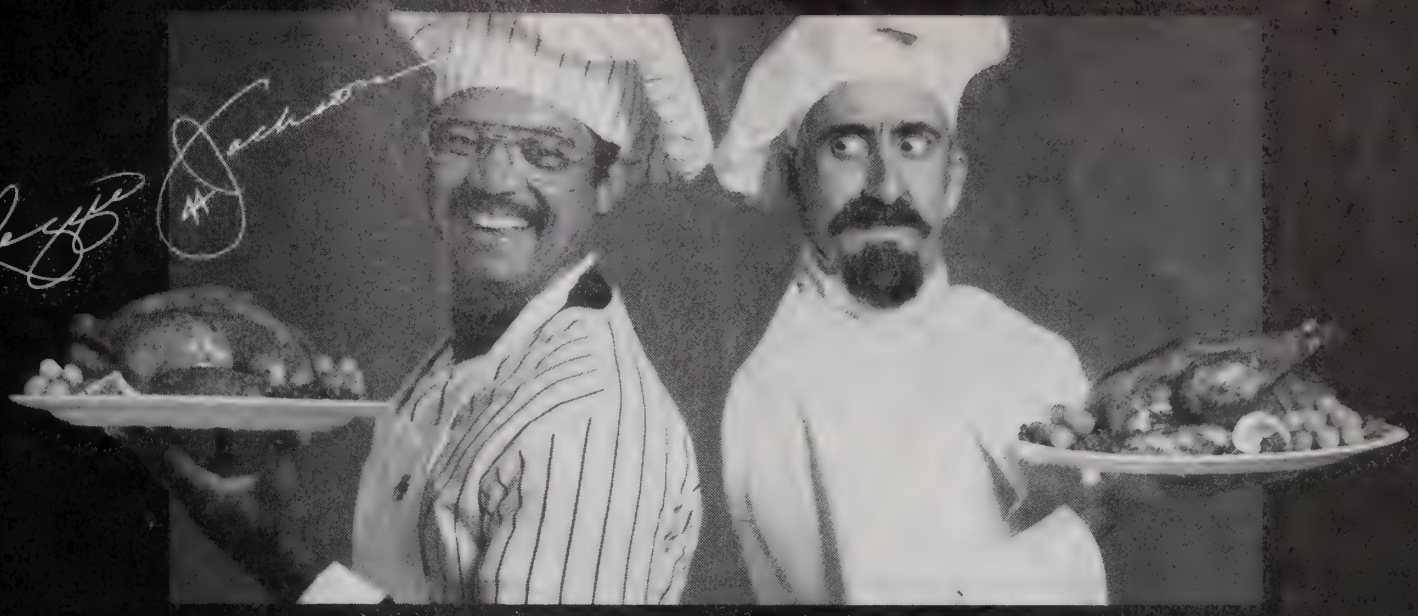
Grapevines: Made from dried canes, this woven by-product of the vineyard is beautiful to hang, or to place on the table as part of a holiday centerpiece—12-, 16-, or 20-inch wreaths: $10, $15, $20 plus shipping. From Grapevine Wreaths, Susan Sheehy, 319 Fuchsia Way, Healdsburg, Calif. 95448; (707) 433-5933.

For Southern hospitality, *Charleston Receipts* is a **classic cookbook** full of delicious ideas and amusing anecdotes for cooks aspiring to try the Southern specialties. Includes recipes for such favorites as corn sticks and "Likker Pudding"—$7.50 ppd. from Historic Charleston Reproductions Shop, P.O. Box 6222, 105 Broad St., Charleston, S.C. 29402; (803) 723-8292.

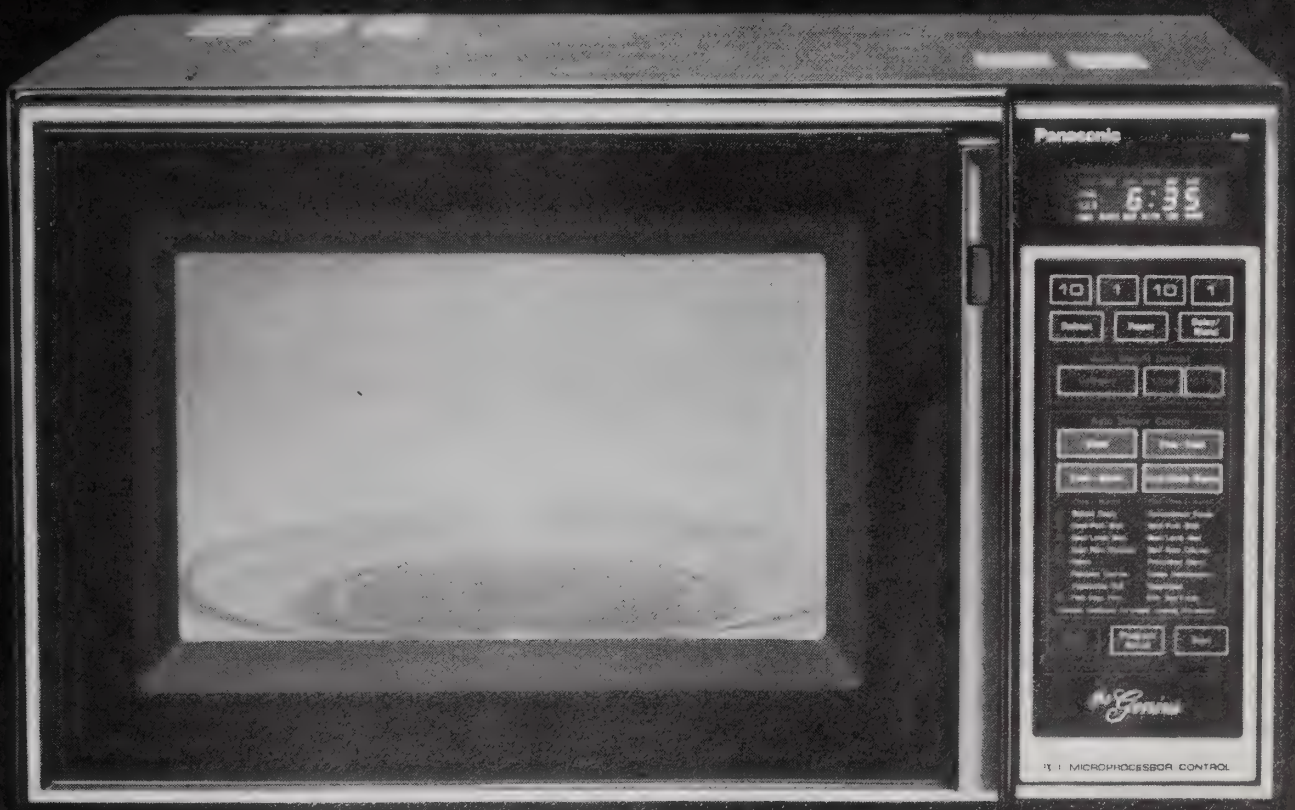
For all serious outdoor cooks: **Mexican charcoal** from Lazzari Fuel Co.—6¾-lb. bag, $5.35 plus shipping. The Oakville Grocery.

For sweet dreams: Kumana naturally **decaffeinated black Ceylon tea** (It *grows* that way!) brews cups of full-flavored pleasure—$3.95 per ¼-lb. plus shipping. Coffea, 982 Third Ave., New York, N.Y. 10022; (212) 750-9733. ■

All prices approximate



"My Panasonic Genius™ microwave oven with Auto Sensor and Cook-A-Round™ Turntable lets me beat Henri at his own game."



Henri's goose is cooked. Even a French chef can't compete with a genius. He can't compete with me, Reggie Jackson, or my Panasonic Genius microwave oven. It's the only microwave oven with both an Auto Sensor Control and Cook-A-Round Turntable. All Henri has is an ordinary microwave oven. Poor Henri!

With just one setting, the Genius Auto Sensor can defrost, cook and keep food warm, automatically. Henri has to reset his oven for each step. What a waste of time.

And whether I'm cooking "Reggie Roast," or "Chicken à la Jackson," the Auto Sensor Control makes sure it comes out perfectly. And I don't have to use a temperature probe. Henri has to insert a probe and then make complicated calculations to cook. Too bad, Henri!

What really stacks the odds against Henri is how evenly the Genius cooks food. Its magnetic Cook-A-Round Turntable constantly rotates the food while it cooks. Henri has to rotate the food by hand. And handle hot foods.

Really, anyone can beat Henri at his own game. All it takes is a genius. A Genius microwave oven from Panasonic.

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just slightly ahead of our time.

"Christmas in the Kitchen" at the stores

Noted cooks, culinary experts, and House & Garden editors will conduct demonstrations and seminars at these fine stores to give you fresh ideas for holiday foods, entertaining, gift-giving.

BLOOMINGDALE'S, New York, N.Y.
Christmas in the Kitchen, Oct. 26–31
"The Main Course" at Bloomingdale's will celebrate the holidays with housewares shops decked out for Christmas, replete with ideas from *House & Garden* and a battery of guest experts. You can find everything to give a party in "That's Entertainment" and "The Party Shop," taste international coffees and teas in "Something's Brewing," and choose from a selection of French classical cookware in "Au Gourmet." Daily demonstrations in the "Cook's Kitchen" area, where you can watch, sample food, take recipes home. For additional information call: 212-223-7205.

THE BROADWAY, Los Angeles, Calif.
Creating Christmas Magic, Nov. 11–21
The Broadway's experts and guest personalities will present a series of holiday seminars. Not all events will be at every store, so check newspapers for the schedule at your nearest branch: Brea, Century City, Cerritos, Del Amo, Fashion Valley, Glendale, Grossmont, La Jolla, Newport, Pasadena, Plaza, Santa Anita, Santa Monica, Sherman Oaks. Marion Cunningham, the Broadway's own cook and editor of *The Fanny Farmer Cookbook*, will conduct "Yuletide Party Meals" seminars (fee $10). See page 210 for some of her recipes. Suggesting how to select and serve the best wines will be Joe Coulombe, president of Trader Joe's and Pronto Markets. Jeanette Nuss of Cuisine Internationale presents unusual hors d'oeuvre, and Margit of Margit Phillips-Bald Flowers and representatives from Deldan-Sigman Flowers give new twists on making traditional wreaths and holiday centerpieces. Look for special *House & Garden* "Christmas in the Kitchen" events. Reservations for seminars and other events, call 213-227-2873.

BURDINES, Miami, Fla.
Christmas Preview, Nov. 5–7
Burdines and *House & Garden* will present "Christmas in the Kitchen" events at the following branches:
Nov. 5. Ft. Myers, 10 A.M.; Saratosa, 2:30 P.M.
Nov. 6. St. Petersburg, 10:30 A.M.; Clearwater, 2:30 P.M.
Nov. 7. Orlando. 2 P.M.
For additional activities in other branches, call 305-577-2126

DAYTON'S, Minneapolis, Minn.
Christmas in the Kitchen, Nov. 3–14
Experts will present ideas for entertaining at breakfast, luncheon, and dinner parties; set festive parties [illegible] recreate at home; and [illegible] baking seasonal cookies and breads. In addition, there will be recipes to [illegible] home and drawings for prizes. For addi-

tional information call: 612-375-3018.
Nov. 3–6. How to make quick work of a big cooking and baking load, demonstrated at Oster Spin Cookery classes.
Nov. 4–7. Carving, slicing, dicing, boning, and chopping everything from mincemeats and relish ingredients to the Christmas bird, with assistance from Chicago Cutlery, Wustoff-Trident Cutlery, and National Silver.
Nov. 11–14. Experts from Maxim, Farber, and Toastmaster show how to make Christmas cookies faster and how to prepare a juicier bird in convection ovens.
Nov. 4 and 7. "Teaching Children to Bake." Demonstrations and recipes from contributors to the *Minnesota Heritage Cookbook*.

FILENE'S, Boston, Mass.
Christmas in the Kitchen, Nov. 9–14
Boston chefs, guest experts, and *House & Garden* magazine will contribute ideas. Watch newspapers for times and dates of who's where in Boston, Chestnut Hill, Northshore, Southshore, and Burlington. Features: Learning to make holiday pastas with the Simac; creating Christmas hors d'oeuvre and desserts with a Robot Coupe processor; cooking with Farberware; Hoan kitchen tools and gadgets; tips on carving, slicing, dicing from Krups; tasting perfectly brewed coffee from Braun, rum from Myers's, cordials from Leroux; sampling Smucker's jams and jellies. *House & Garden* events, Tuesday, November 10, downtown Boston. For more information, call 617-357-2727.

JOSKE'S, Houston, Tex.
A Down Home Christmas, Nov. 5–28
Creative cooking consultant Laney Abbot will show how to produce gifts from the kitchen: gingerbread houses, cookies, hors d'oeuvre, a yule log dessert. Experts from Corning, Farberware, General Electric, Mirro, and Norelco show how to cook, bake, and plan a Texas-style Christmas. At Greenspoint, Post Oaks, Town & Country, Parkdale, Westwood, and Baybrook. Reservations to Laney Abbott and *House & Garden* events, call [illegible]-622-1200.
Nov. 4. Norelco Clean-Air Machine demonstration. Town & Country (11 A.M.–Noon)
Nov. 5. Norelco repeat. Post Oaks (11 A.M.–Noon)
Nov. 16–21. Joske's International Christmas Village demonstrations—women of various nationalities show how to make traditional candies and cookies.
Nov. 16. Laney Abbot at Westwood. 10 A.M. and 2 P.M.
Nov. 17. Laney Abbot at Town & Country. 10 A.M. and 2 P.M. *House & Garden* "Christmas in the Kitchen" events at Post Oaks, 12 noon; Lake Jackson, 7 P.M.
Nov. 18. House & Garden repeat. Greenspoint, 12 noon.
Nov. 19–20. Meet Arnold Dreyfuss, president of Farberware. 1 P.M.–4 P.M.

MARSHALL FIELD & CO., Chicago, Ill.
Christmas in the Kitchen, Nov. 16–21
Experts show how to make fabulous foods for Christmas giving and entertaining; create decorations to make and bake; offer classic cookies and traditional turkey recipes. For additional information, call 312-781-4482.
Nov. 16. Old Orchard, Skokie. 6:30 P.M.
Nov. 17. State Street, Chicago. 1 P.M.; Mayfair, Wauwatosa, Wis. 6:30 P.M.
Nov. 18. State Street, Chicago. 1 P.M.; Oakbrook Mall, Oakbrook. 6:30 P.M.
Nov. 19. CherryVale, Rockford. 11 A.M. Woodfield, Schaumburg. 6:30 P.M.
Nov. 20. Hawthorn, Vernon Hills, 1 P.M.; River Oaks, Calumet City, 6:30 P.M.
Nov. 21. Stratford Square, Bloomingdale. 1 P.M.

RICH'S, Atlanta, Ga.
Cooking for Christmas, Nov. 2–6
Cooking teacher and author Judith Olney will prepare recipes from her new cookbook; Rich's creative cooking instructor Nathalie Dupree will demonstrate chocolate desserts (see page 208 for some of her recipes). All sessions include sampling. Reservations are required; phone 404-586-4727.
Nov. 2. Judith Olney at Lenox Square. "The Holiday Dinner Party," 1 and 6:30 P.M.
Nov. 3. Nathalie Dupree and *House & Garden* "Christmas in the Kitchen" event at Cumberland Mall. 1 and 6:30 P.M.
Nov. 4. Repeat downtown Atlanta. 10:30 A.M. "Holiday Brunch for People with Busy Careers" with Nathalie Dupree. Downtown Atlanta. 5:30–7 P.M.
Nov. 5. Judith Olney. Downtown Atlanta. 10 A.M.
Nov. 6. "Holiday Lunch and a Lesson" with Nathalie Dupree. Downtown Atlanta, 12:15 P.M.; fee $5.

Watch your local newspapers for additional events at these stores.

Which is the lowest 100's? (Hint: it's not Carlton.)

Now is the lowest tar 100s.

But it's easy to see why some people think the right answer is Carlton. Carlton's been advertising itself as lowest for a very long time. And, in fact, at one time, it was.

But that time is long gone. Look at the chart on the right and see for yourself.

The truth is that today, Now 100s Soft Pack, at 2 mg., contains less than half the tar of Carlton 100s Soft Pack, at 5 mg. (Is any cigarette with 5 mg. of tar even seriously competing for the title of "lowest?")

And Now 100s Box is by far and away lower in tar than any other 100s whatsoever.

Which is the lowest 100s? No need to guess—Now.



NUMBERS DON'T LIE. NOW 100s ARE LOWER THAN CARLTON 100s.

	100's soft pack regular	100's soft pack menthol	100's box
NOW	2mg	2mg	Less than 0.01mg
CARLTON	5mg	5mg	1mg

All tar numbers are av per cigarette by FTC method

NOW

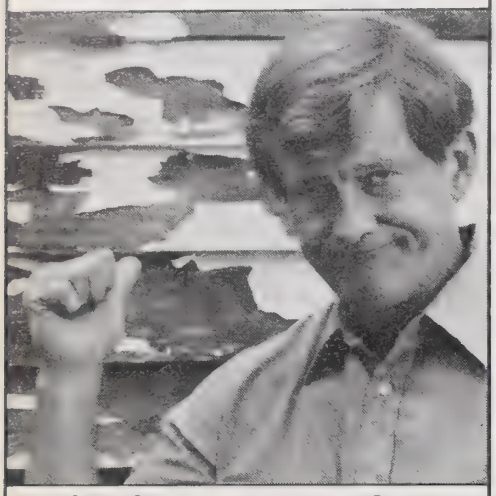
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The lowest in tar of all brands.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

BOX, BOX 100's: Less than 0.01 mg. "tar", 0.001 mg. nicotine, SOFT PACK 85's FILTER, MENTHOL: 1 mg. "tar", 0.1 mg. nicotine, SOFT PACK 100's FILTER, MENTHOL: 2 mg. "tar", 0.2 mg. nicotine, av. per cigarette by FTC method.

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Surface preparation before painting. New Quick Prep cuts the work you hate the most in half.

You can't put fresh paint over old paint that's blistered, peeling, chalky, mildewed, dirty or greasy. It won't look as good, last as long, protect as well.

Now the Quick Prep *wet-method* gets you ready to paint faster and better than sandpaper, scraper and wire brush.

The wet-method cools the surface, cuts drag, reduces clogging. Indoors or out, Quick Prep makes less of the work you hate most.

Get Quick Prep Kits and refills wherever you buy paint.

Quick Prep



Another innovative product from EZ PAINTR

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LIVING WITH PETS

continued from page 194

Be sure it swallows. When the cat licks its nose, it has swallowed.

Q *Last year, you mentioned a group of New York attorneys, the Lawyers Committee for the Enforcement of Animal Protection Law. Do you know of similar organizations elsewhere?*

A A comparable group, Attorneys for Animal Rights, exists in California. Active lawyers work to defend pet owners and to protect and raise the status of all animals. Anyone interested can contact Laurence W. Kessenick, Esq., Suite 2300, 333 Market St., San Francisco, Calif. 94105 (415-777-3200). In Southern California, contact David Welling, Esq., 15760 Ventura Blvd., Encino, Calif. 91436 (213-784-4748). Animal rights law is a growing specialty, and in fact, the first national conference of attorneys interested in it will be held in November in New York.

Also, an informative quarterly, *Animal Rights Law Reporter,* contains interesting and useful information on current bills, laws, court decisions, cases, resources, and other legal matters affecting animals and their owners. Available by request through membership in the Society for Animal Rights, 421 South State St., Clarks Summit, Pa. 18411; $15 per year.

The Greenbrier Cooking School

directed by Julie Dannenbaum presents its 1982 schedule.

Now in its fifth year, The Greenbrier Cooking School presents an even more exciting curriculum Sunday through Friday, repeating 6 times January through March. The school is for men or women who are novice or serious amateur cooks. Julie Dannenbaum demonstrates the preparation of a variety of specialties and techniques. Morning sessions cover complete meals, from appetizer to dessert, including "do-ahead" dishes for intimate dinners. Afternoon sessions cover elegant techniques for entertaining. Included in the course will be wine tasting, the right equipment to use and question answer sessions. There is a Sunday night reception and the famous Gold Service Dinner on Thursday night. Plus ample time to enjoy The Greenbrier's scenic, social and sports activities.

Course fee is $250 plus daily rate from $70 per person per day, dbl. occup. for accommodations including breakfast and dinner daily. Tax & service charge additional. Scheduled in March.

For information call June La Du (800) 624-6070. In WV (304) 536-1110

The Greenbrier

Q *Occasionally our youngsters come home with a helpless or injured wild creature found in the woods. We try to nurse these animals back to health so we can release them, but too often, they die. Is there any source of information on the care of wild creatures?*

A A helpful booklet, *First Aid and Care of Small Animals* by Ernest P. Walker, focuses on what can and should be done for small wild creatures in need of help. The booklet is not intended to stimulate or encourage the capture and keeping of wild animals and birds, but assists well-intentioned people in doing the right thing in the right way for those that fall into their hands.

The booklet gives advice on care, housing, feeding, and liberating the creatures. It is $2 from Animal Welfare Institute, P.O. Box 3650, Washington, D.C. 20007. ■

ENERGY ANSWERS

continued from page 192

Ways to save hot water

Without resorting to solar, it is still possible to reduce your water-heating bills substantially by a little easy conservation. Install low-flow shower heads, and flow restrictors on hot-water faucets. Insulate the water heater and install a timer that cuts it off during the hours when you do not use hot water. Timers are available for both electric and gas water heaters at a cost that ranges from about $40 to $140 (timers for gas heaters are the more expensive). And make sure the timer you choose is approved by the Underwriter's Laboratory and/or the American Gas Association, and installed correctly. ■

YOUR FAMILY'S HEALTH

continued from page 75

abstainers. Some studies have shown that one drink a day can have a beneficial effect on the heart. *No smoking:* Those who never smoked showed the lowest death rate, those who smoked two or more packs a day the highest. *Physical exercise was found to be extremely important:* Those who exercised regularly had a mortality rate that was 50 percent lower than those who did not exercise regularly. Exercise should include a minimum of 12 to 15 minutes of aerobic activity at least three times per week. *Moderate weight:* The healthiest people were anywhere from slightly underweight to approximately 19 percent above their charted ideal weights. For those who weighed more than 20 percent over the ideal, the mortality rate started to increase as it did with those who were underweight by 10 percent or more. *Good Eating Habits:* Here the erratic eaters suffered much worse health than those who ate three regular meals a day. Eating breakfast was found to be of particular value. ■

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*Comparisons are based on the average conditions specified in the Department of Energy test procedures.

Low-cost, low-maintenance ground covers

By choosing carefully, you can have blooms from spring to fall, or evergreen foliage through winter

By Margaret A. Hensel

For anyone tired of mowing and raking, or trying without luck to grow grass under trees or on slopes, ground covers are a practical alternative. When planted in easy drifts, they can unify diverse shrub and tree plantings. They make an exciting display when interplanted with spring flowering bulbs, and their foliage—shiny, wooly, waxy, or variegated—can hide bulbs' fading leaves. Best of all, most multiply easily.



Brick walkway lined with bulbs and pachysandra. Tip: Spread lightweight netting over groundcovers for easy capture and removal of fall leaves.

The first step is to analyze the area to be covered. Sun, shade, soil type, and moisture content through the year are all crucial. Most will grow in less than ideal conditions, but will be off to a better start if you condition the soil with compost or peat moss.

Bearberry will thrive in sandy soil and seaside conditions. Poor, dry slopes can become lush with Portuguese broom. If your garden is viewed through windows or along walks in winter, it can be rich with low-growing evergreen plants such as pachysandra, junipers, various ivies, and Vinca minor.

Growth habits are important considerations, too. Some are rapid or tall growers; some form mounds or mat mats, others arch and flow

spring bloom

Sun: Bugleweed (Ajuga) spreads rapidly and blooms in blue, white, or pink. Pleasing shades of pink or white are produced by low-growing moss pink (Phlox subulata). The creeping speedwell (Veronica repens) grows in moss-like mats with tiny bluish flowers.

Shade: Common speedwell (Veronica officinalis) with its blue flower spikes, and spotted dead nettle (Lamium maculatum) with its purplish blooms, thrive in partial shade. Variegated Japanese pachysandra (Pachysandra terminalis 'Variegata') has silver-edged leaves, small white flower spikes, and will flourish in deep shade. Epimedium species bloom in spring or early summer in yellow, red-and-yellow, and a delightful lavender-lilac. In warmer areas, the tops stay green with some protection.

summer bloom

Sun: Snow-in-summer (Cerastium tomentosum) glows with small, star-like flowers and silvery foliage. The stonecrops, Sedum spurium, with pinkish and white flower clusters, and Sedum sarmentosum, with small yellow flowers, are both low-growing. The white, pea-like blooms of Portuguese broom (Cytisus albus) appear in June and July.

Shade: Memorial rose (Rosa Wichuraiana), with its fragrant white blooms, will thrive in partial shade. The buttercup-like yellow blooms of creeping Jennie (Lysimachia Nummularia) continue into September in shade or sun.

Most ground covers are strong growers, with some forming roots along stems and sending up new shoots.

Layering is an easy way to increase ground covers. Anchor the stems of plants such as English ivy, junipers, and paxistima with bobby pins, then cover with soil and keep moist till new plants have formed roots.

Division is another propagation technique. Cut through the root clump of speedwell, thyme, and pachysandra to separate rooted shoots from the mother plant. Leave them in the ground until they look strong. Transplant newly formed plants with as much root system as possible, and provide shade until new roots take hold.

Cuttings from a friend's garden can be easily rooted, especially bearberry, broom, pachysandra, junipers, and Vinca minor. Plastic trays with a sterile rooting medium will get you started. Optimum time is after young growth has formed, usually mid to late summer and before it has become hard and woody. When stems snap rather than bend, plants are ready to cut. After removing lower leaves from 6-inch cuttings, dip them in rooting hormone and stick 2 inches deep in damp sand or vermiculite. Cover your tray with plastic and put it in a bright but not sunny spot. Check to remove any dead leaves and in about a month, plants will have formed roots. Gradually reintroduce these new plants to a less humid atmosphere by opening the plastic for a few hours a day. ■

Margaret A. Hensel is a garden designer, photographer, writer, in Massachusetts.

· GARDENER'S CALENDAR ·



· NOVEMBER ·

Now comes the final cleanup. Corn stalks, squash and pumpkin vines should be pulled up and run through the compost shredder. This eliminates borers that would otherwise winter over in the stems, and it also helps the woody fibers decay into humus. If you don't have a shredder, bury the stalks at the bottom of the heap. Eliminate the last weeds from perennial borders and groundcover areas. Don't apply winter mulch yet—wait until the ground freezes. Pumpkins and winter squash have matured as much as they're going to, so store them in a single layer—no two touching—in a dry attic, garage, or spare bedroom. A cold cellar suitable for root crops is not a good place for these above-ground fruits of the earth. Parsnips, incidentally, will have their best flavor if left where they grow until the earth thaws next spring. As a final step in preparing the vegetable garden for winter, scatter winter rye seed on the bare ground—it will green up in short order and be ready for plowing under in spring. In warm sections, it's time to plant peas for the early spring crop, and onions, too, for a head start on the growing season. **James Fannin**

Margaret Hensel

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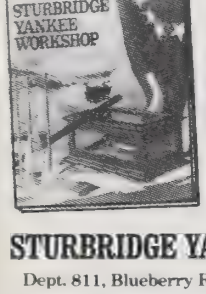
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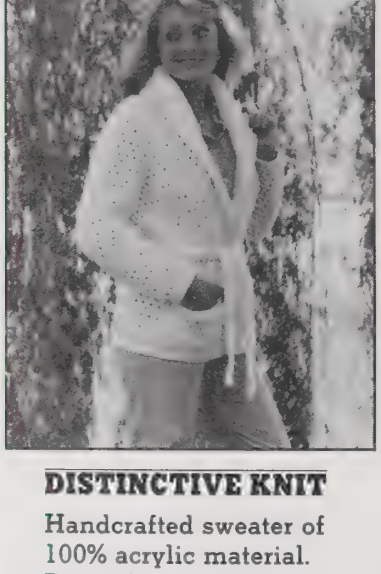
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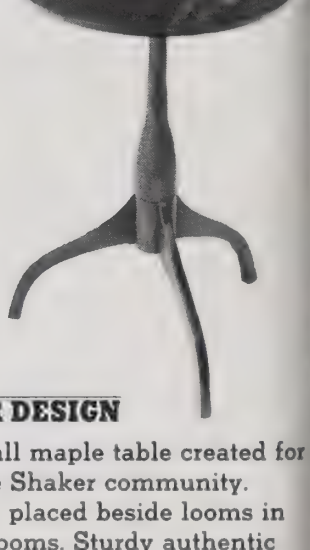
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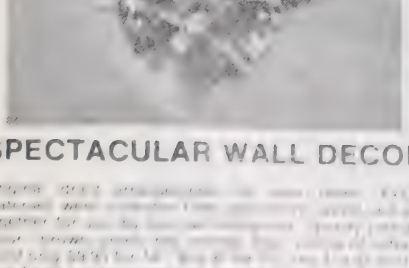
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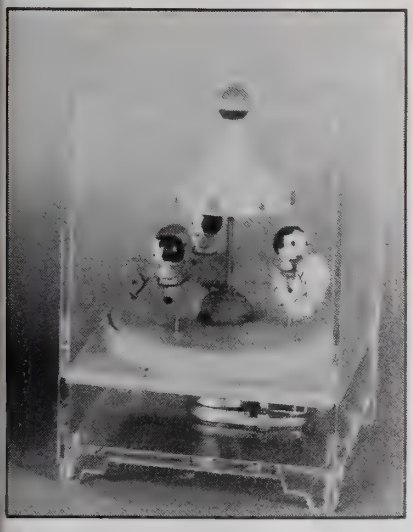
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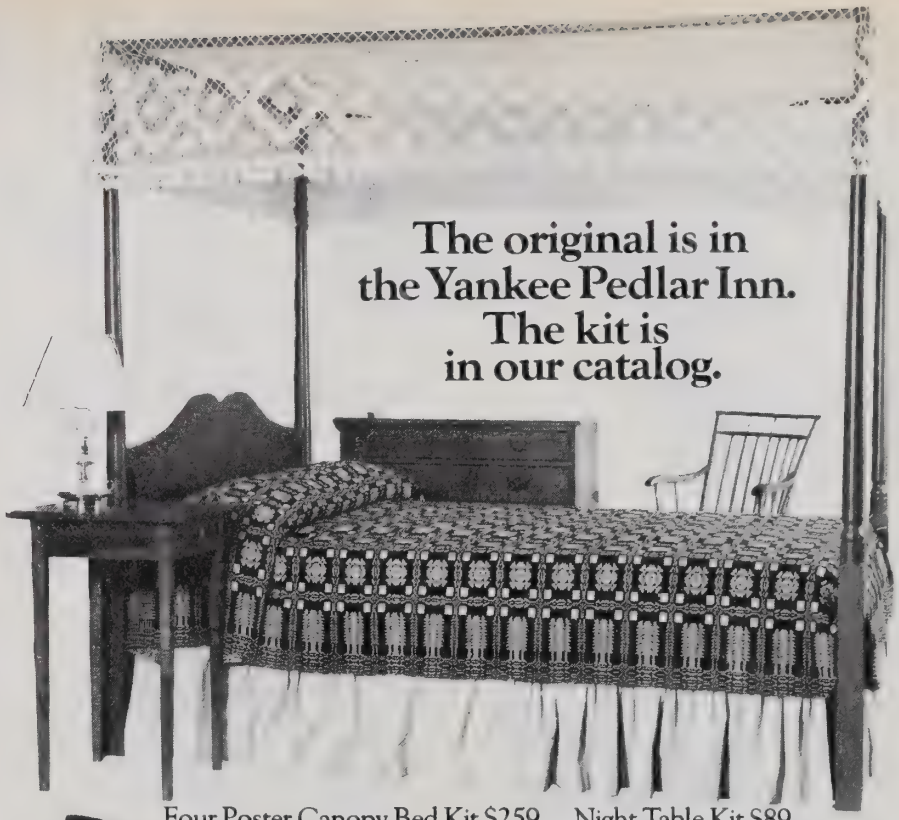


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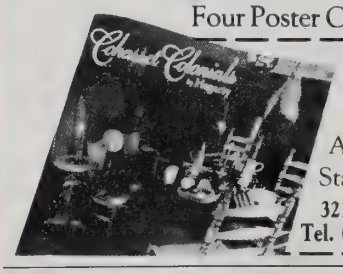


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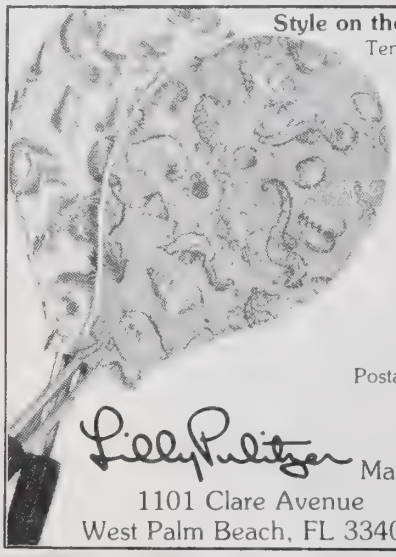
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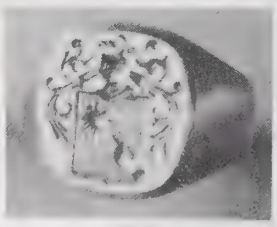
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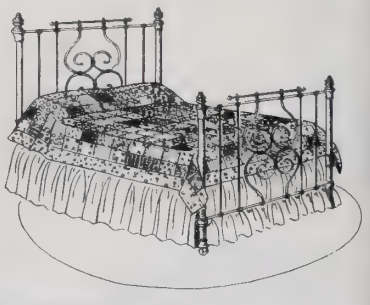
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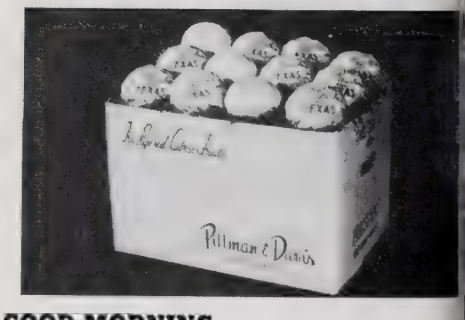
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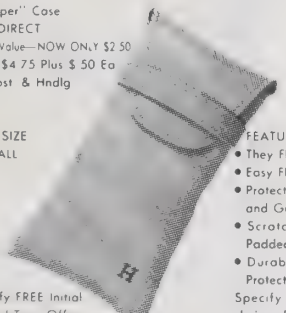
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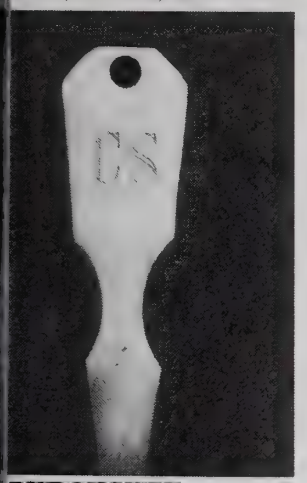
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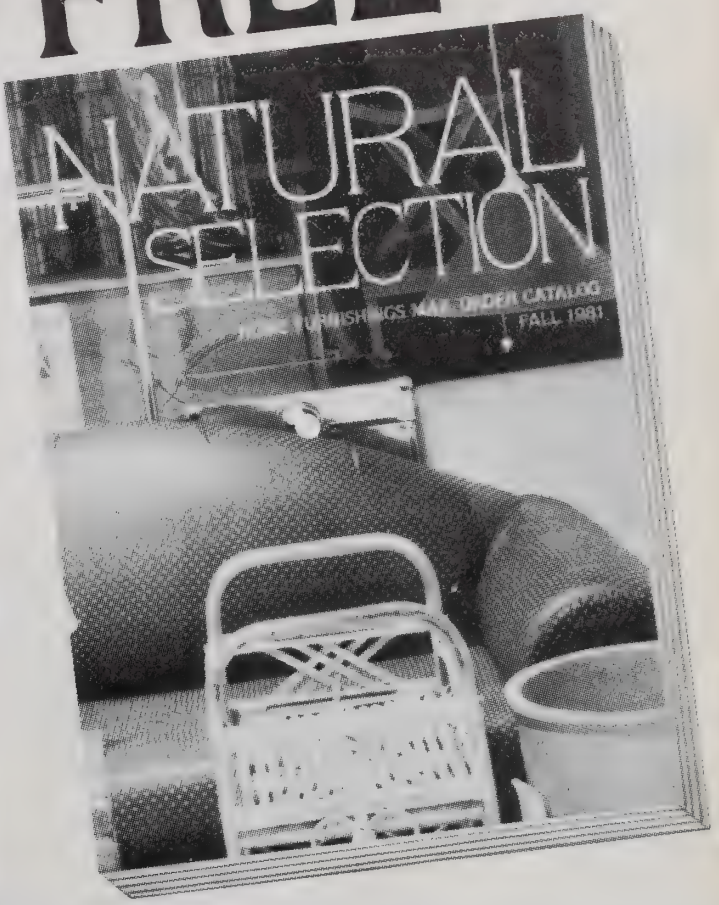
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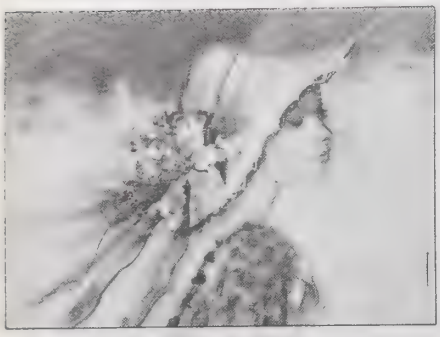
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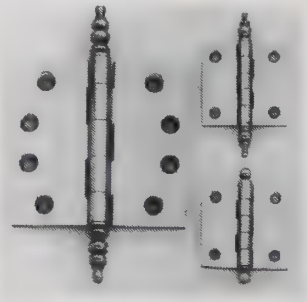
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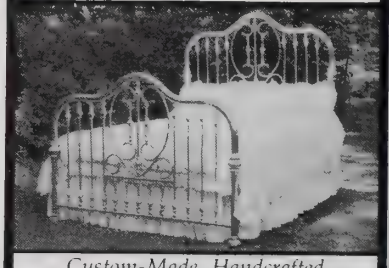
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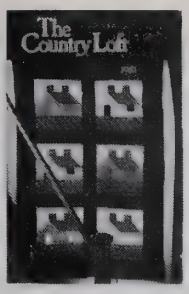
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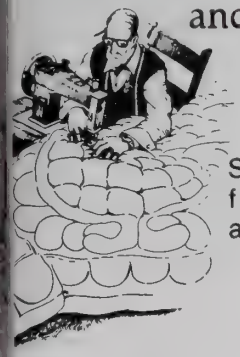
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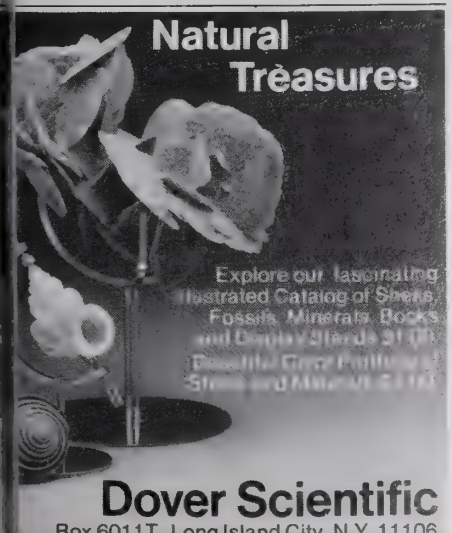
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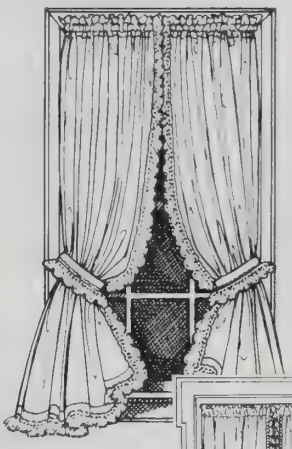
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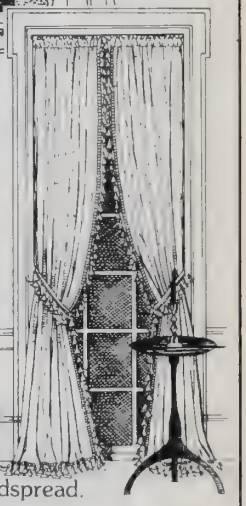
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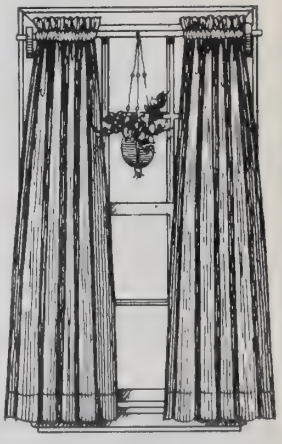
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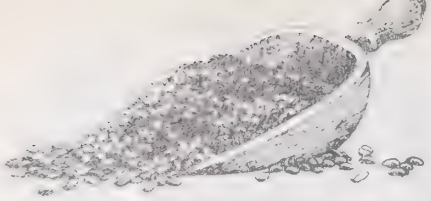
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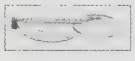
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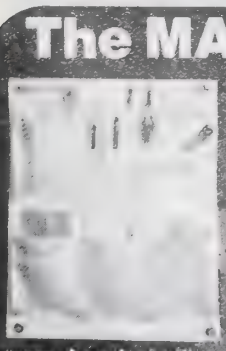
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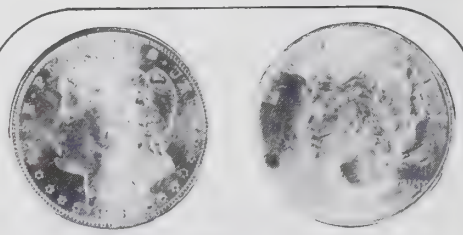
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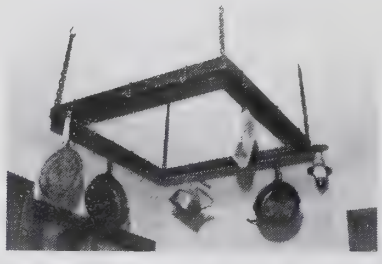


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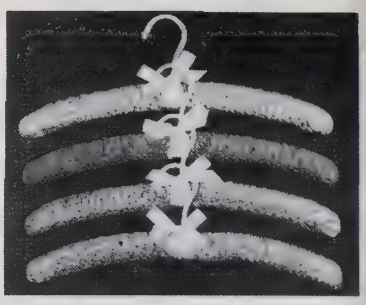
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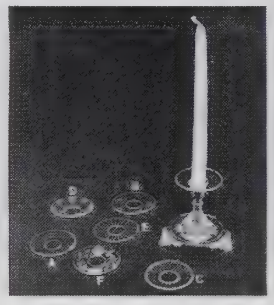
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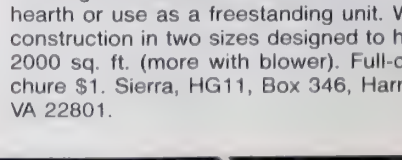
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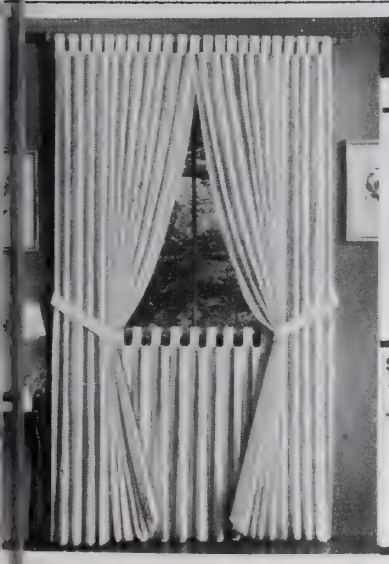


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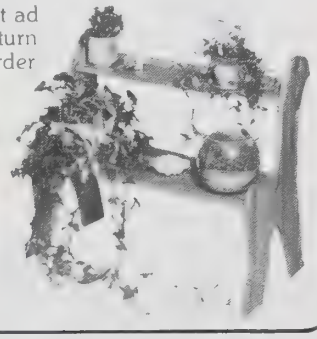
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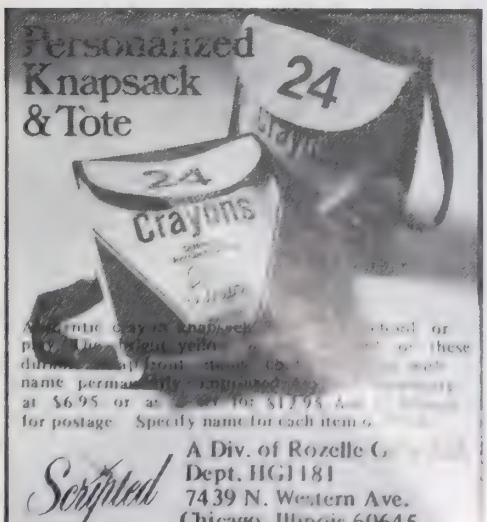


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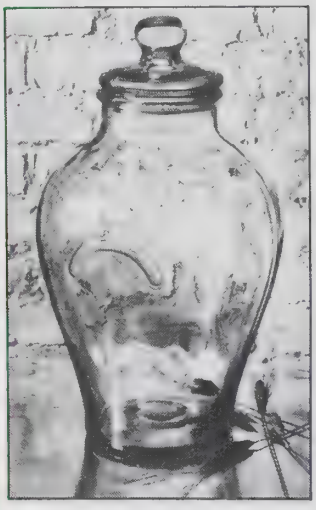
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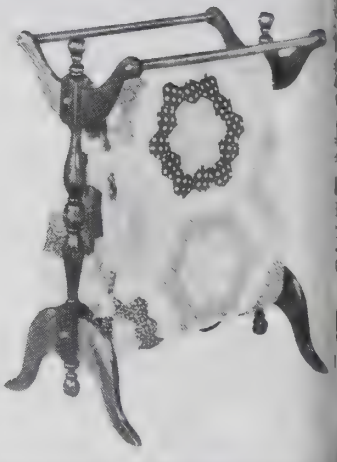
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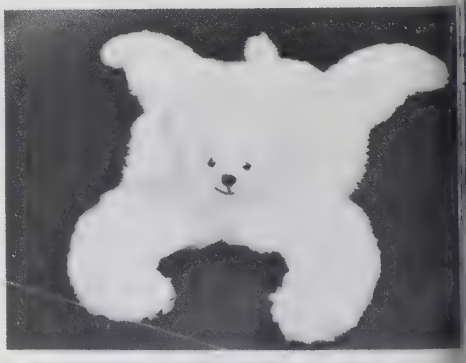
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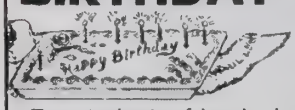
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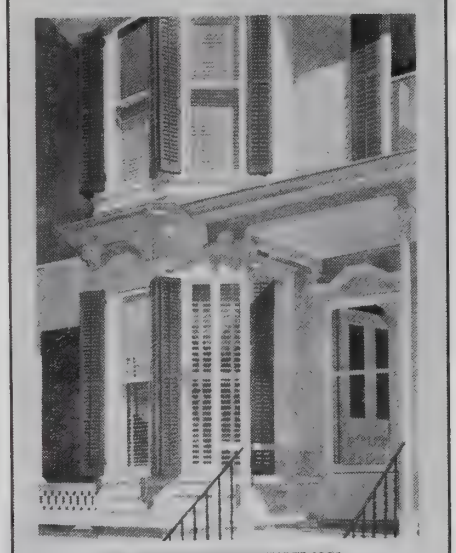


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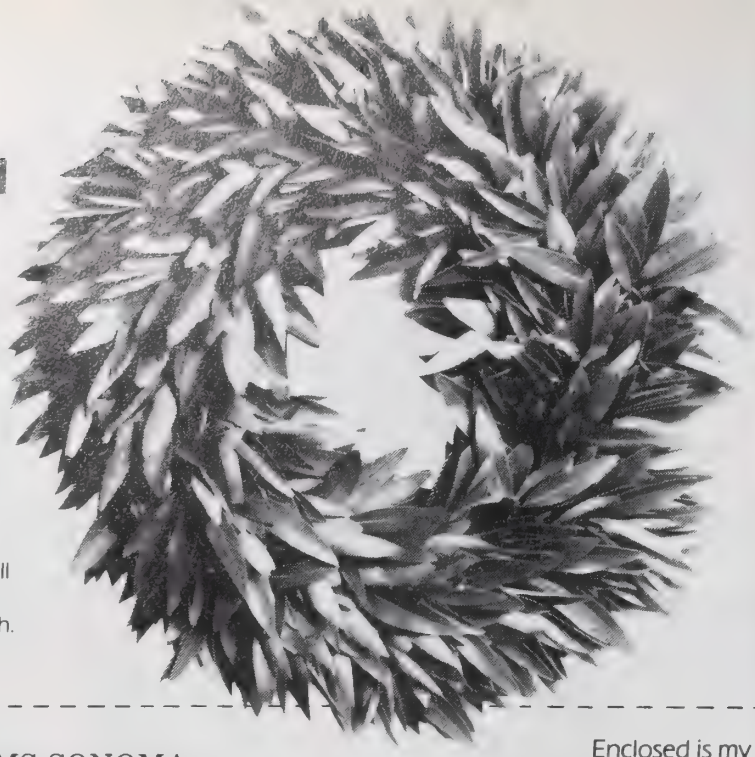
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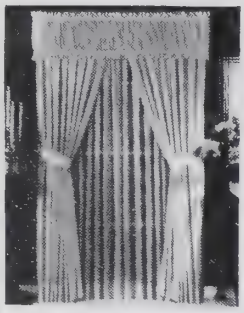
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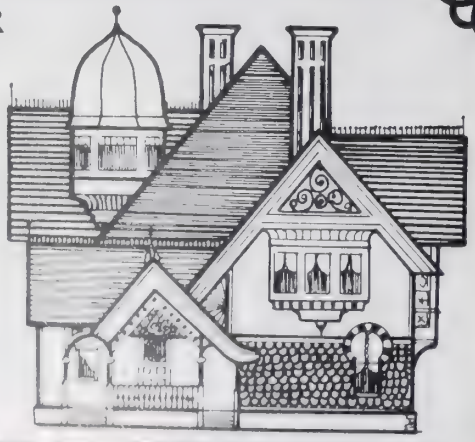
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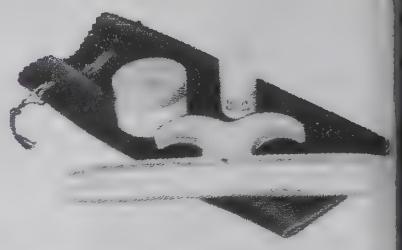
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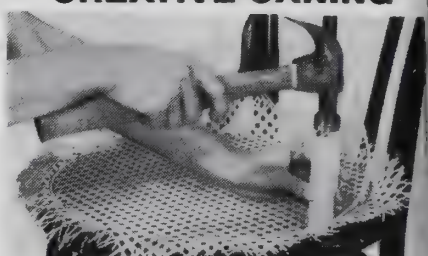
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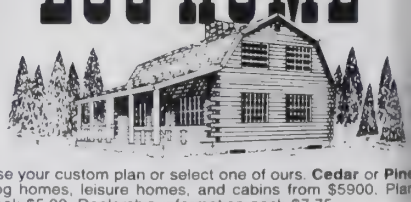
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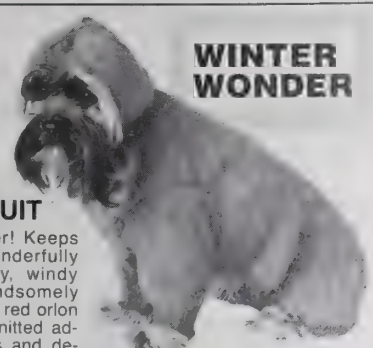
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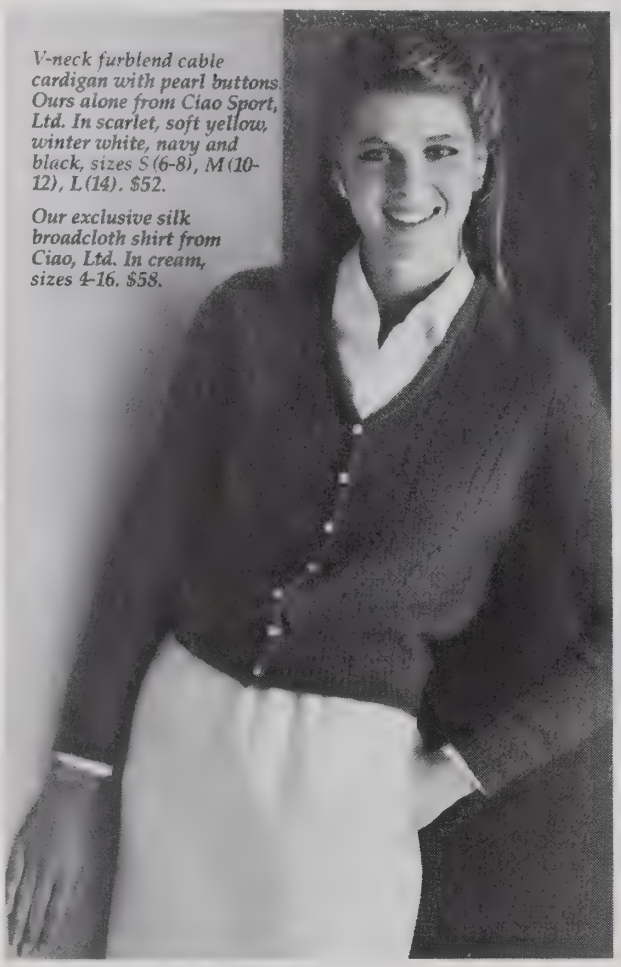
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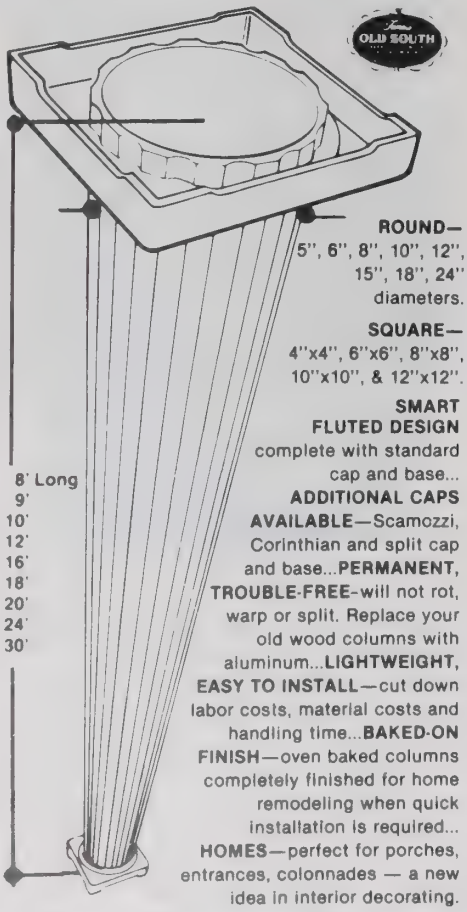
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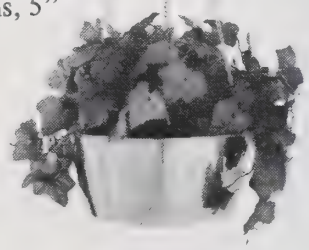
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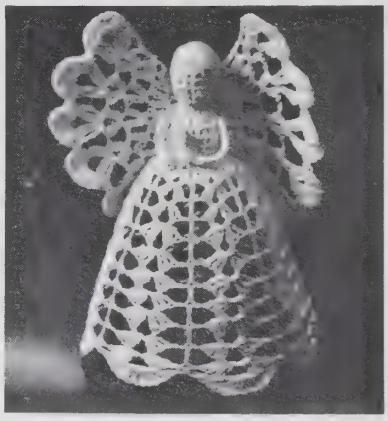
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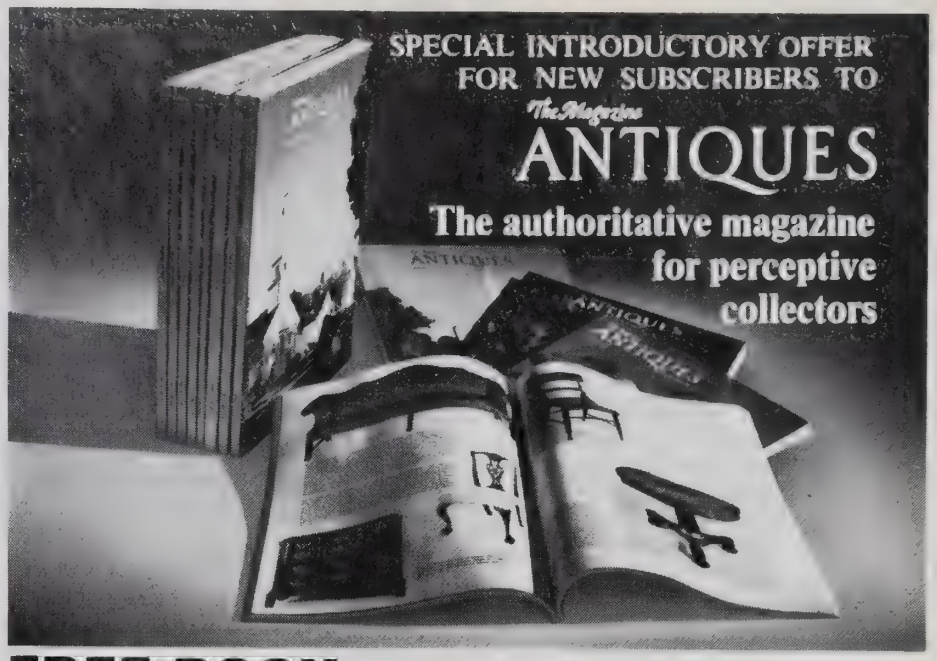
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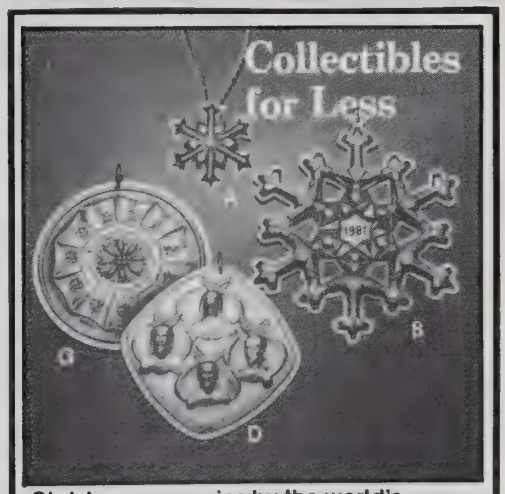


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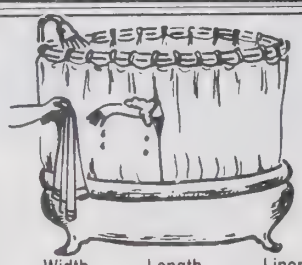
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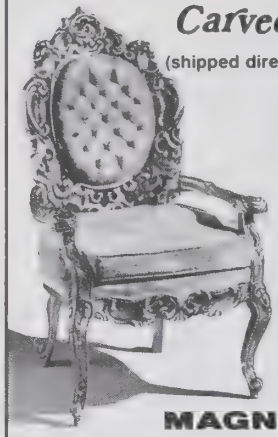
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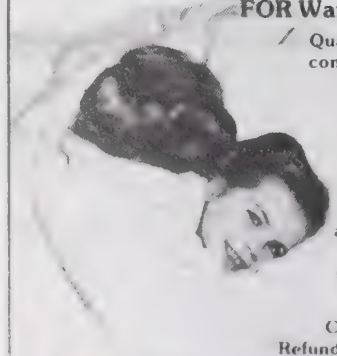
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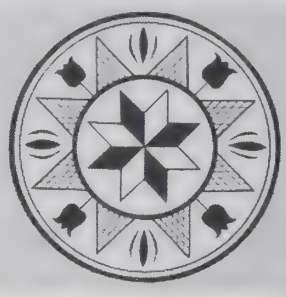
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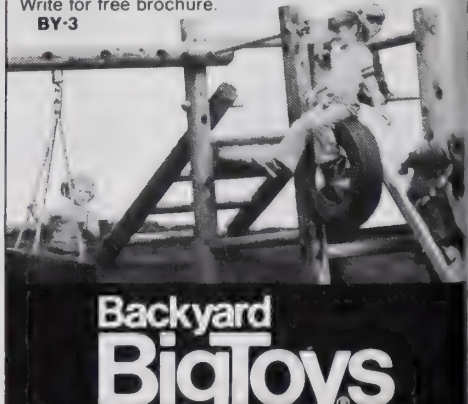


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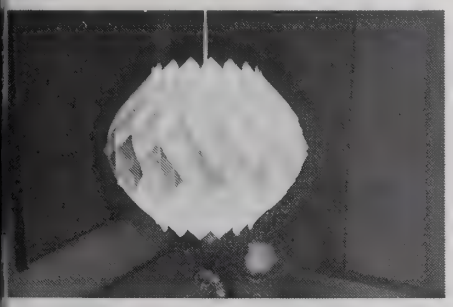
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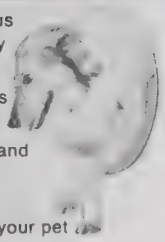
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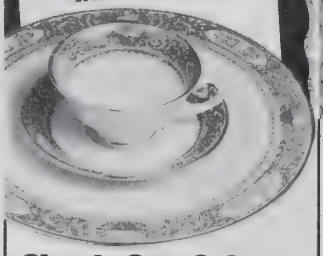


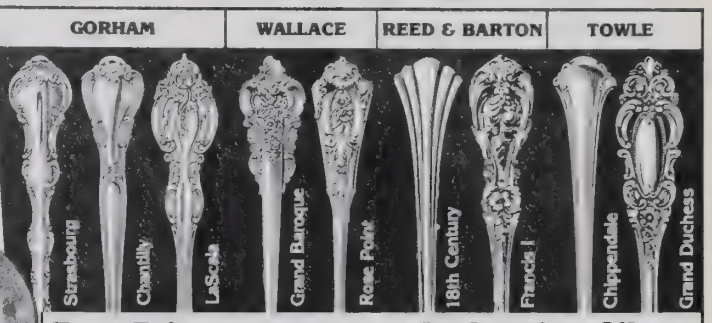
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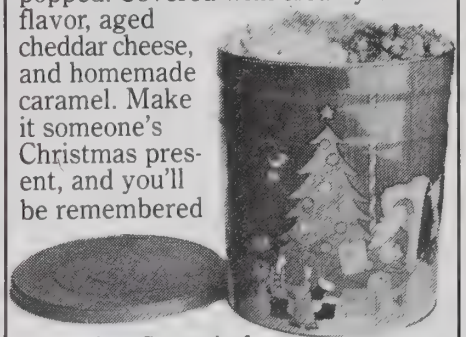
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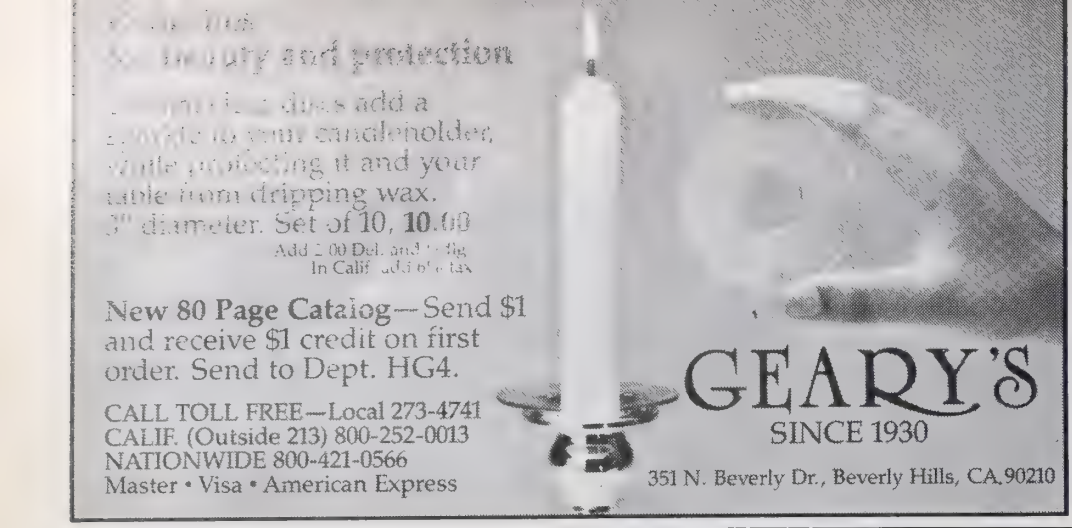
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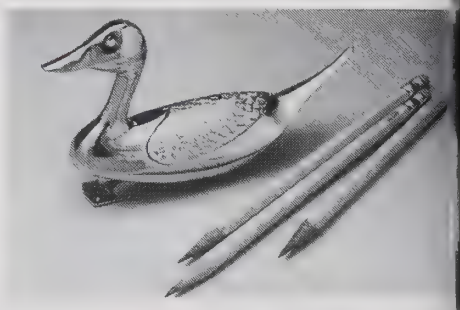
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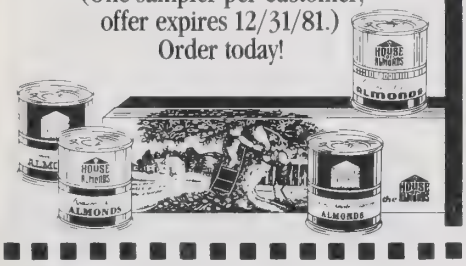


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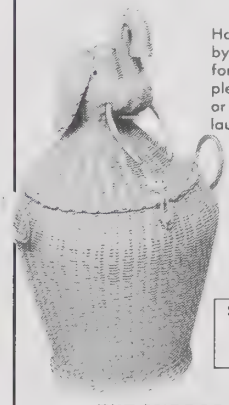


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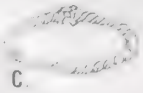
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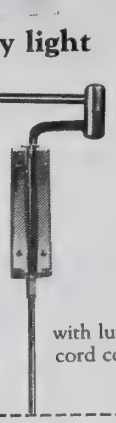
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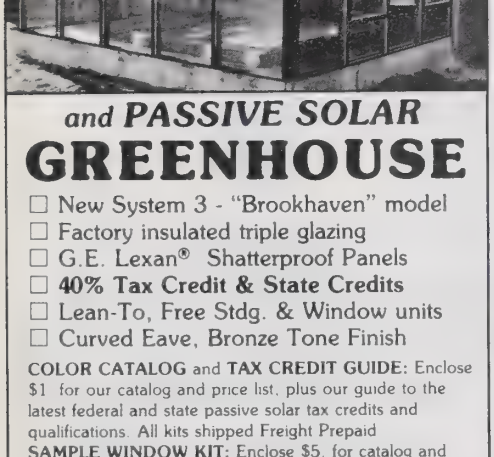
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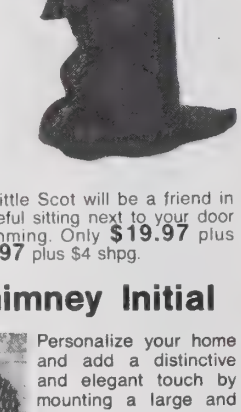
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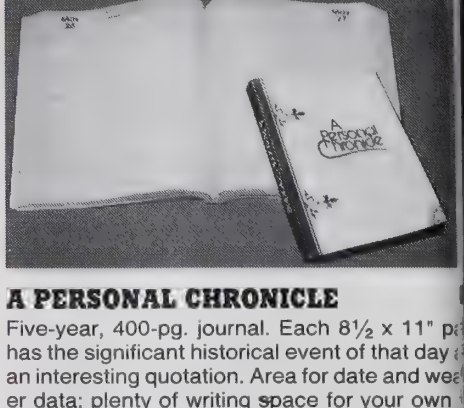
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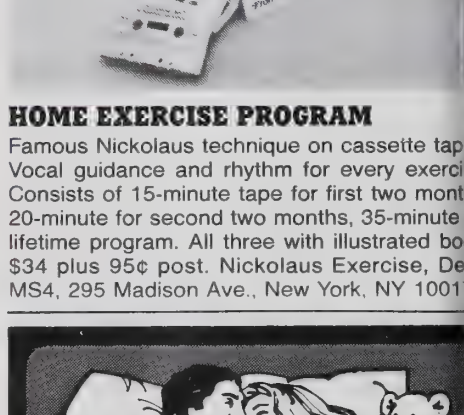
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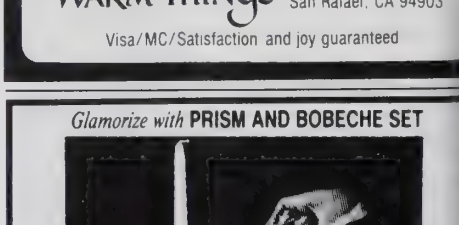
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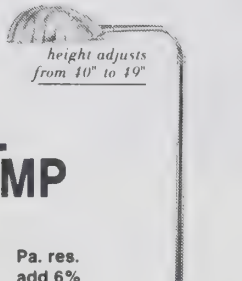


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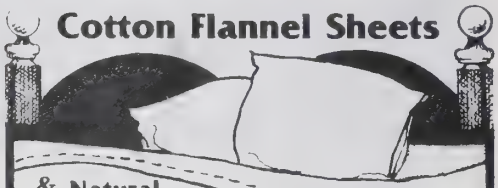
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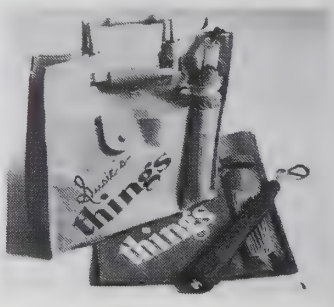
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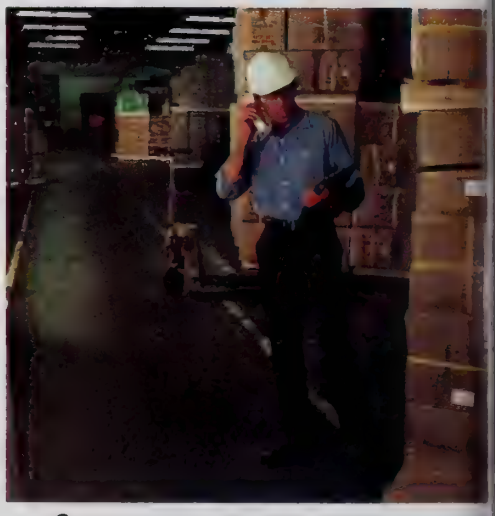
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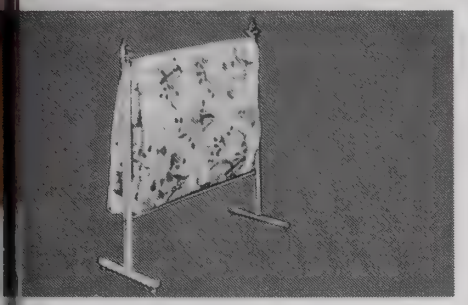
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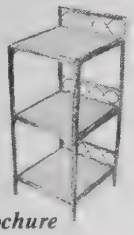
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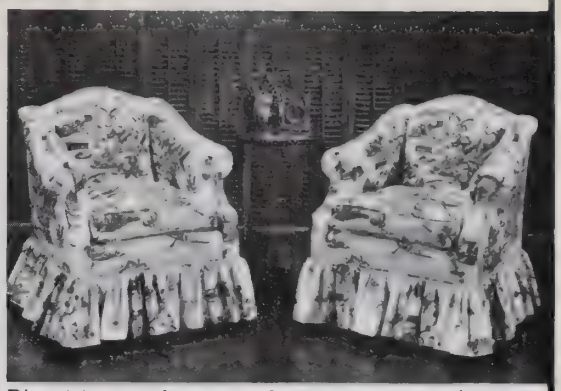
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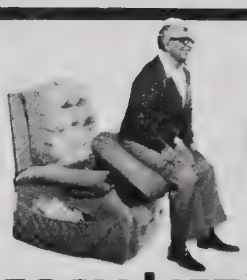
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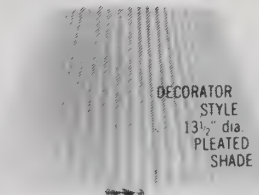
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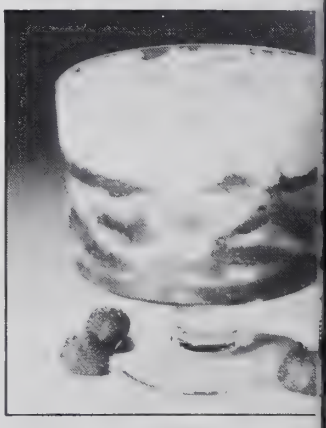
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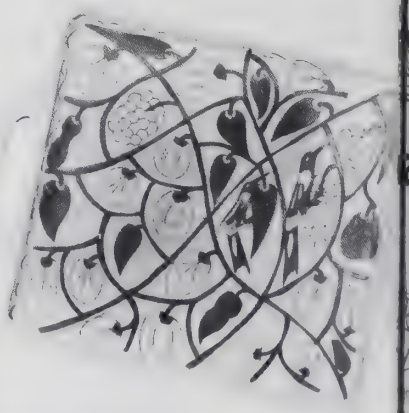
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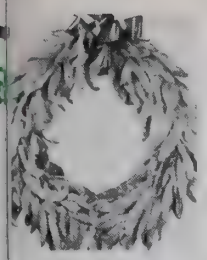
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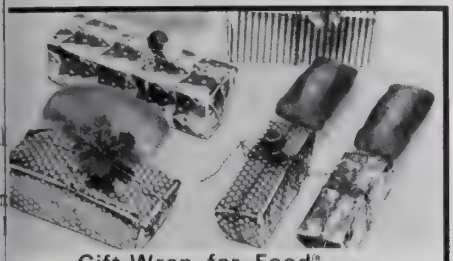
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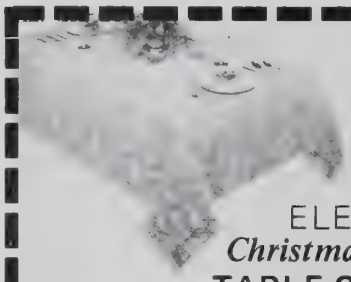
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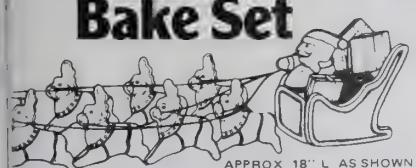
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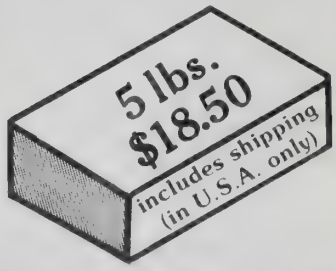
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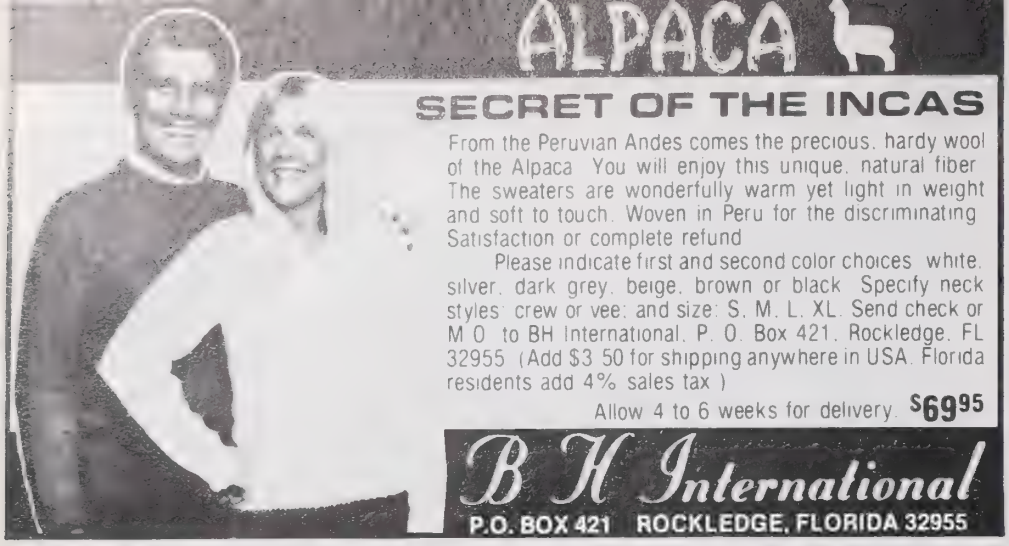
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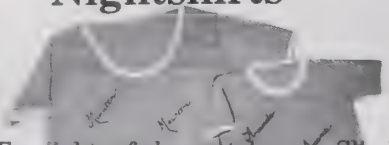


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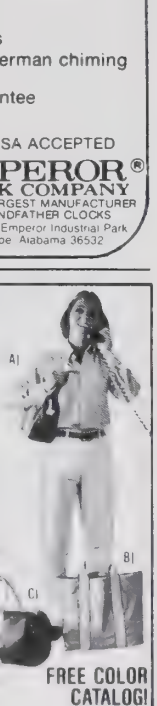
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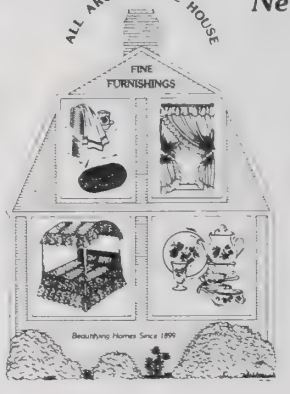
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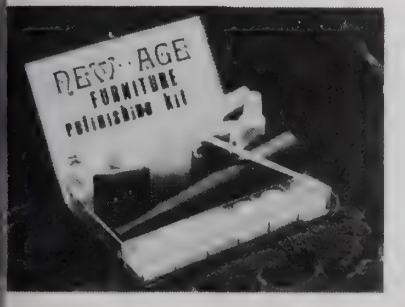
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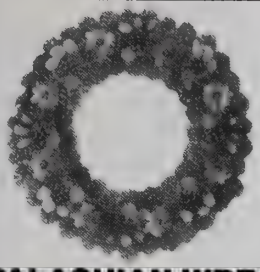
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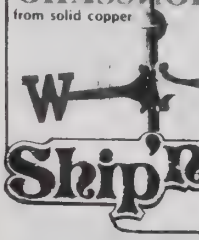
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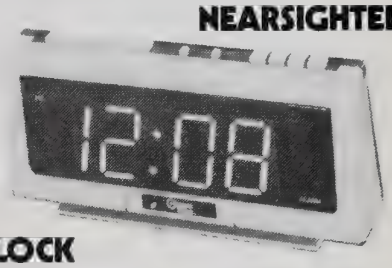
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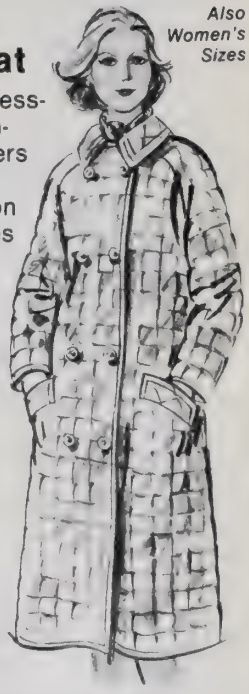
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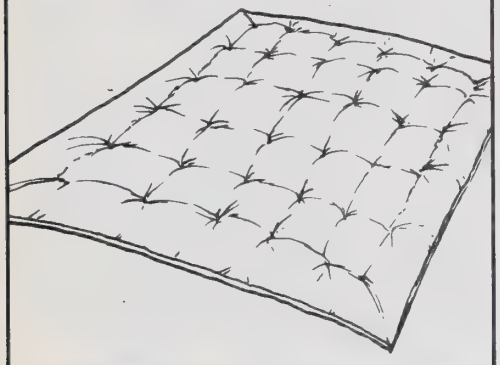
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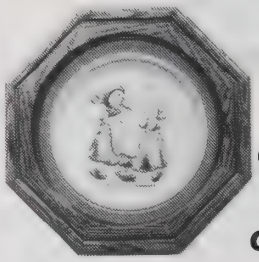


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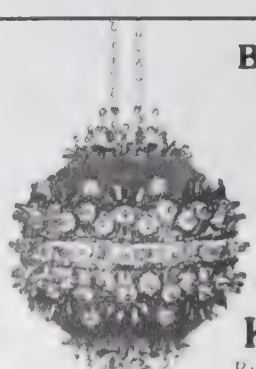
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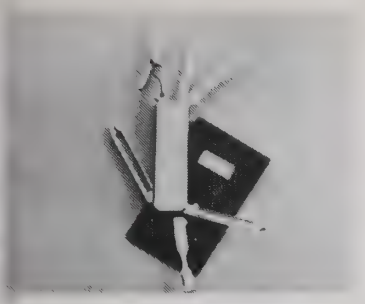
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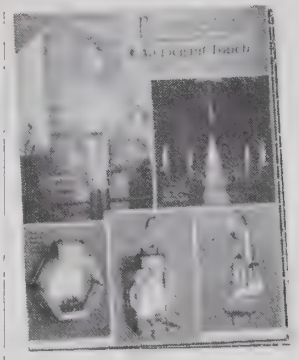
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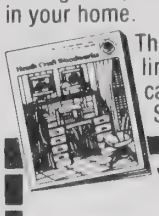
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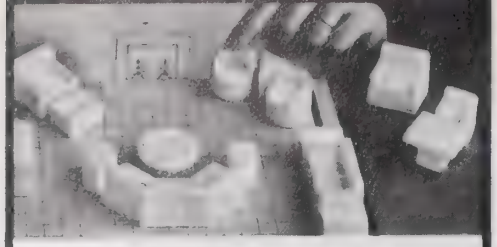
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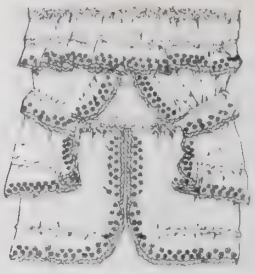
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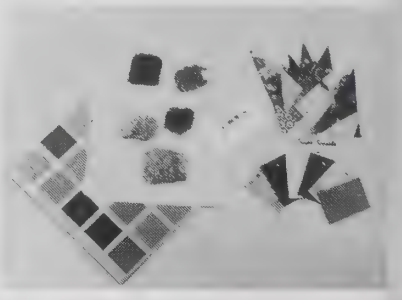
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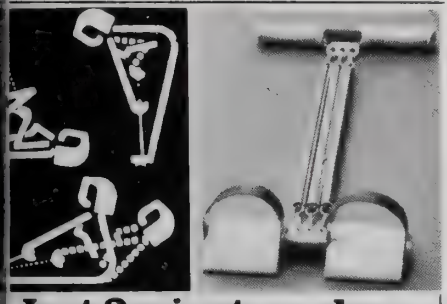
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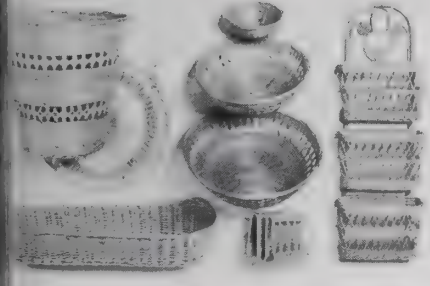
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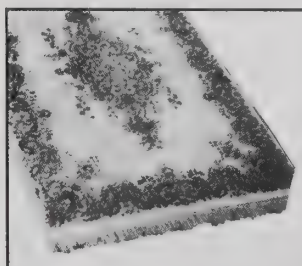


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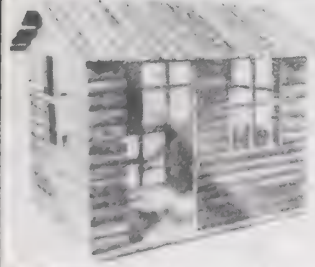
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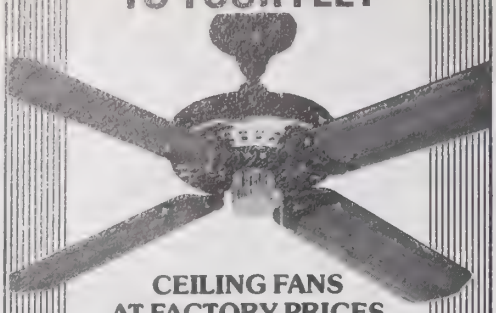
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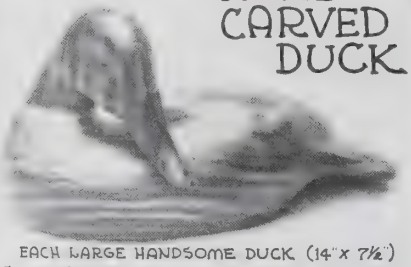
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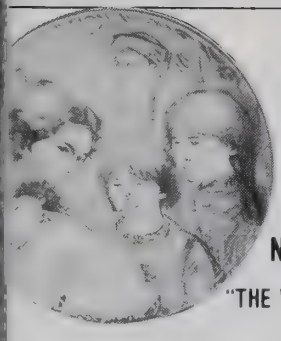
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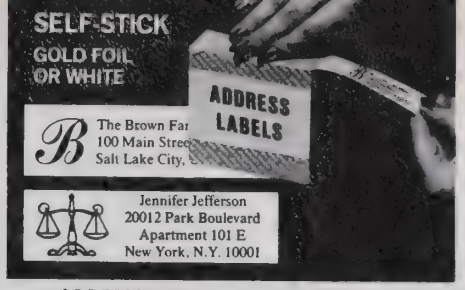
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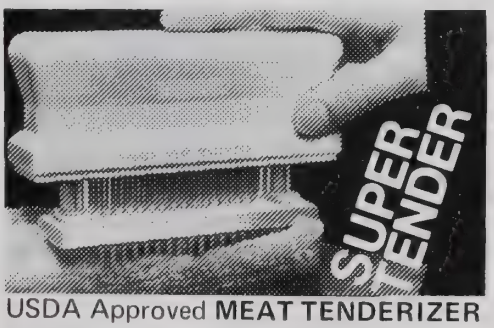
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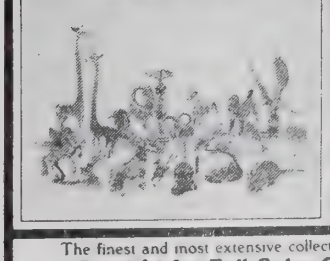
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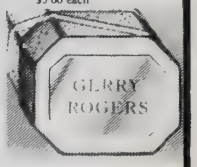
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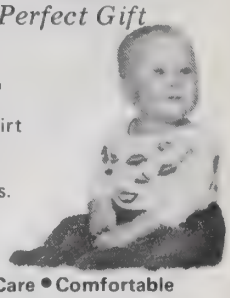


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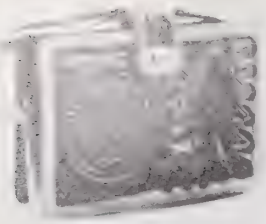
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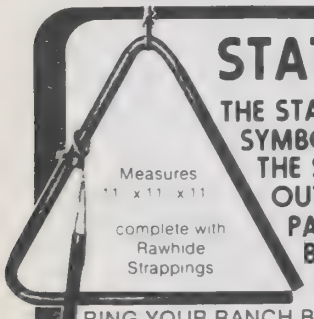
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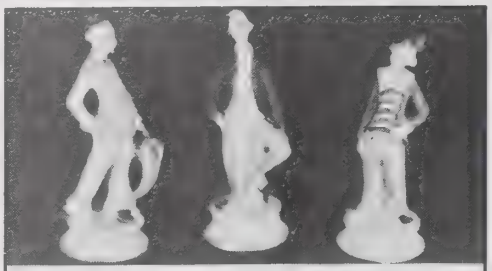
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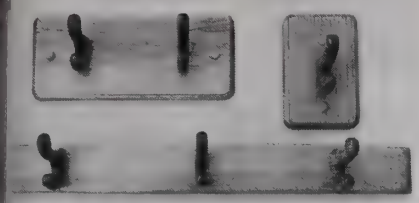
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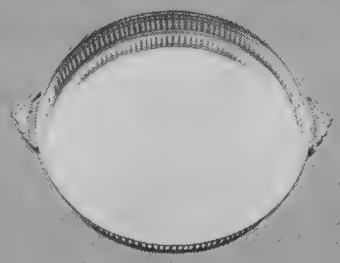


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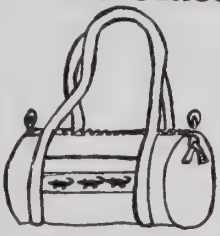
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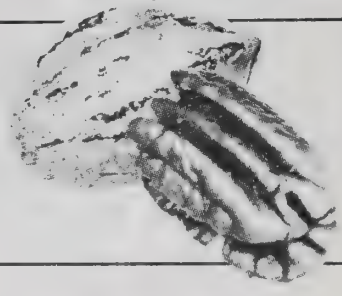
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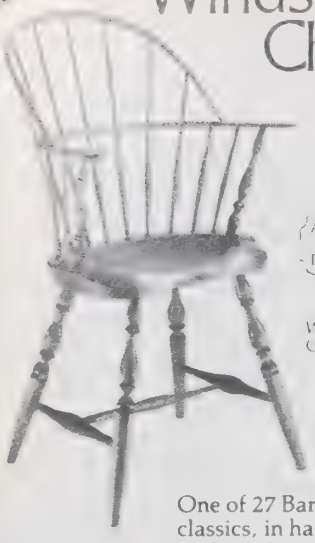


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By James Fanning

ancient lotus revived

Several years ago, a horticultural sensation was created by the flowering of lotus plants grown from 3,000-year-old seeds found in the bed of a Manchurian lake. The exacting job of persuading the ancient seeds to germinate was performed by scientists at the National Water Gardens in Washington, so it is no more than appropriate that flowers from the rootstock of this still-rare variety of lotus should be used in bouquets at the White House (see cover). George Griffith and Thomas O'Brien of "The Flower Barn," at Grandview, Johnstown, Pa., who donated the water lilies and lotus for the White House centerpiece, grow all kinds of aquatic plants, including the winter-hardy Manchurian lotus. Unlike the water lily, a cut lotus (including the native American) will last for four days, if the bottom two inches of the stem are held in boiling water two minutes to seal in the stem's own moisture. Water lilies are another matter. To keep them open and fresh for a party, the simplest method is to put the stems in bowls of cold water and ice, seal the flowers and container in a plastic bag, and refrigerate until the last moment. In addition, "The Flower Barn" has a special technique. To keep lilies open, especially the day bloomers that close at nightfall, an ethylene-inhibiting solution containing silver thiosulfate is injected into the flower's calyx. Still in the experimental stage, this solution will be marketed for general use as soon as a few technical problems have been overcome.

wildflower cards

The Garden Club of America, as the latest move in its campaign to preserve our native wildflowers, is publishing a series of postcards showing, state by state, native plants that are in need of protection. Some of the flowers are painted, others are color photographs—all are beautiful. A packet of them would make a fine Christmas stocking stuffer token for any plant lover. The cards are available at nature centers and botanical gardens all across the country and assortments of 12 (to suit specific requests) may be ordered from the Garden Club of America, 598 Madison Ave., New York, N.Y. 10022, at $3.00 per dozen postpaid.

thoroughly modern lilies

Lilies, according to Eleanor Perényi (see page 153), are much easier to grow than roses. Where modern "improved" roses demand all kinds of special care, modern lily hybrids are astonishingly free of pests and problems. They're even easier to grow, and more reliable, than the wild species from which they are descended. A careful selection of varieties will provide a succession of bloom from late spring to early fall, in a range of colors from white through pink, orange, and yellow to deep maroon red. Many are sweet-scented, some almost overpoweringly so, but Mrs. Perényi expresses the feeling of most of us when she says "No flower perfume is too strong for me."



"Thunderbolt," a lily hybridized by Jan de Graaff, has flowers the color of orange ice in early summer.

The prime requisite for growing lilies is a deep, well-drained soil. Most lilies have two sets of roots: one below the bulb, reaching deep into the earth for water and nutrients; the other growing out of the stem just below the soil surface to provide anchorage and additional food for the flowers. A very few—madonna lilies, for instance—lack the stem roots and may be planted with the bulb's tip close to the surface. The stem-rooters should be planted with tops of the bulbs 6 to 8 inches below the surface, or even deeper if the soil is light and sandy. Most important, though, is the soil *beneath* the bulb. It should be soft enough for the roots to penetrate easily, with humus and a slow-release fertilizer like bonemeal added at planting time. Fertilizer with a formulation of 5-10-10, worked into the soil as soon as shoots break through in spring, will help the de-

James Fanning

veloping flower buds, and another application after flowering will build up strength in the bulb for the following year. Watering is important, too. With the good drainage lilies demand, a soaking once a week during the growing season is called for whenever rain is lacking. Fall is the ideal time to plant lilies. Their deep basal roots will keep growing through the winter and be ready to push up the flower stalks in the next growing season.

Oriental dogwood to the rescue

Flowering dogwood, native to the eastern U.S., has been a favorite landscape tree since colonial times. Perhaps it has been too popular, since recent attacks by a variety of pests and diseases have assumed the proportions of an epidemic and have practically decimated the dogwood population in some areas. This has left conspicuous gaps, except where *Cornus Kousa*, the Oriental dogwood, was used to reinforce plantings of the native *Cornus florida*. Blooming later than its American cousin, the kousa dogwood, in effect, extends the dogwood season by a good month. Superficially, the two trees are much alike, both being completely covered with white flowers at their peak of bloom. However, the petals—actually bracts—of the Oriental species are pointed, rather than dented at the tips like the American one. The fruit is different, too, looking very much like a rounded strawberry. Although it's edible, it is rather insipid in taste. More shrubby than the American tree, kousa dogwood often has more than one trunk, and interestingly mottled bark. The great advantage to this dogwood, though, is the fact that it is not susceptible to most of the pests and diseases that attack the American dogwood, so it may be planted as insurance against a no-dogwood landscape.

wild living

What do you do with chickweed that you've rooted out of your lawn or perennial border? Take it to the kitchen and put it into a salad or sandwich, instead of cress. Such is the sage advice of Roger Banks, in his amusing and down-to-earth book, *Living in a Wild Garden* (St. Martin's Press, $14.95). Mr. Banks, by profession a flower painter, knows that every plant carefully nurtured by gardeners actually grows wild somewhere on earth. Conversely, the wild plants we call weeds when they pop up in our own gardens are often useful plants when treated as such. This highly original approach makes Mr. Banks's book an absorbing one, particularly in view of the many sidelights on the uses of everything from pumpkins to purslane. Almost every page has a black-and-white drawing of one plant or another, and there are many colored drawings as well by the same author. ■



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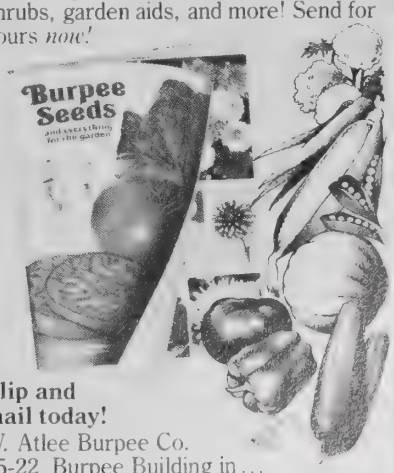
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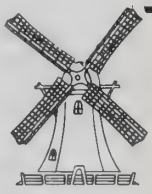
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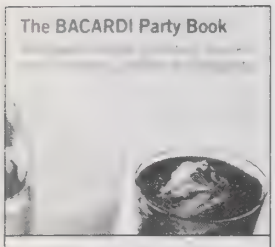
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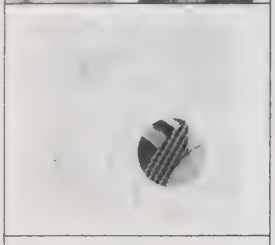
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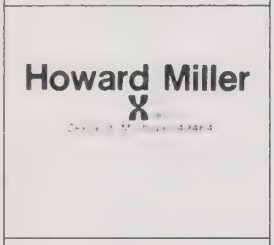
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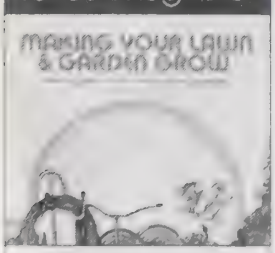
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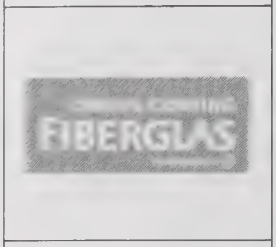
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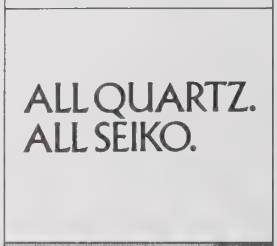
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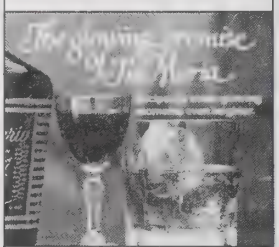
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HOUSE & GARDEN

Incorporating LIVING for young homemakers

DECEMBER 1981

Vol. 153, No. 12



ON THE COVER

A radiant angel with gilded wings is one of the over 200 18th-century Neapolitan crèche figures you can see on the Christmas tree at The Metropolitan Museum of Art in New York. This season the display takes on new grandeur: For a closer look, please turn to page 67. Photograph by Horst.

DECORATING

ARCHITECTURE

BUILDING

48 Homestyle
Edited by Elizabeth Gaynor

84 Divinely Inspired

90 Serene Perspective on Traditional Style

96 Civilized House, Civilized Life

110 A Woman of a Certain Taste
By Martin Filler

130 A Paradise in Concrete

BEAUTY & HEALTH

32 Looking Good, Feeling Fit
By Mary Seehafer

ANTIQUES

42 Antiques: Questions & Answers
By Louise Ade Boger

WINE & FOOD

141 Christmas Giving

142 Tastes of Christmas Past

144 Presents Perfect

146 Good Spirits: The Spirit of Sipping
By B.J. Cutler

TRAVEL

58 Going Places, Finding Things
Edited by Diane Welebit

FEATURES

6 Current: Art, Books, Dance, Movies

20 Upfront: Tips on Tipping
By Elaine Louie

22 Letters: Readers Speak Out

26 Entertaining Notebook
By Nancy Richardson

28 Book Bets: Giving the Right Book for Christmas. *By Jerome H. Denner*

38 Money: Income You Can Bank On
By Paul Gross

63 Splendors of the Season

78 Mr. B. and the Miraculous Christmas Tree. *By Ann Beattie*

80 "Joy to the World"
By William Sloane Coffin

123 The 18th-Century Look
By Olivier Bernier

GARDENING & HOUSE PLANTS

54 Plants Around the House: Brilliant Flowering Plants for Christmas. *By Richard Langer*

107 Remembrance of Gardens Past

187 The Garden: Beyond the Bird Feeder. *By John V. Dennis*

READER'S SERVICE

158 Shopping Around with Audrey Nichols

189 Shopping Information

192 Best in Booklets

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CURRENT

ARCHITECTURE • ART • BOOKS • DANCE • MOVIES • MUSI

Hail Columbia!... Has Pop Art survived the '60s?... Word-of-mouth novel sensation... Nutcrackers with a difference... Romantic frame for Meryl Streep

ARCHITECTURE

BY MARTIN FILLER

A hundred years of New York's finest



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□ *What do the Empire State Building, Jefferson Memorial, and Fontainebleau Hotel,* above, clockwise from left, *all have in common? They were all designed by Columbia-trained architects.*

The Making of an Architect 1881–1981. *National Academy of Design, New York, December 9–January 31, 1982.*

Centennials are the curator's blessing, providing the topical excuse for re-examining segments of our cultural history that might not otherwise be in the forefront of our awareness. The hundredth anniversary of the Columbia University School of Architecture, which is being celebrated with a New York exhibition and an accompanying new book, might on the surface seem to be a somewhat dry subject. But behind the façade of academic probity lies a story that is no less than a capsule survey of the vivid course of American architecture for almost half of this nation's existence.

Columbia-trained architects have had a significant impact on our environment, having designed buildings as diverse as the Jefferson Memorial in Washington, D.C. (John Russell Pope, Class of '94), the flamboyant Fontainebleau Hotel in Miami Beach (Morris Lapidus, Class of '27), and New York's legendary Empire State Building (William Lamb '06 and Arthur Harmon '02). It is no idle boast that "in volume and prominence, the contribution to urban design in New York by Columbia faculty and students far exceeds that of any other major school of architecture in America," according to the school's current dean, James Stewart Polshek, himself an architect of some note. Now ranked among the top three architecture schools in the country (along with Yale and Princeton), Columbia has several good things going for it: a topflight faculty, a cosmopolitan setting that has attracted virtually every important architect over the last century as guest lecturers and visiting professors, and the famed Avery Architectural Library, the world's most important collection on the subject.

The lively history of the school, which includes not only the advent of modern architecture in America, but also student strikes and faculty political intrigues, is traced in "The Making of an Architect 1881–1981," an exhibition of several hundred drawings, photographs, and models that captures the essence of a complex and change-filled century. A fascinating new book of the same title, written by eight Columbia Architecture professors and edited by Richard B. Oliver, sets down the story in more reflective form. From the days when architecture in America was still very much a "gentleman's profession" to the burgeoning social awareness of the 1960s, Columbia, as the book points out, has been nothing less than a microcosm of the major concerns of our most permanent art form. ■

ART

BY MARY ANN TIGHE

Roy Lichtenstein 1970–1980. *Whitney Museum of American Art, New York, through November 29, 1981; Fort Worth Art Museum, Texas, December 16, 1981–February 7, 1982; followed by a tour of Europe and Japan.*

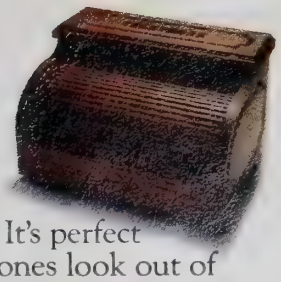
Roy Lichtenstein's reputation was established in the heydey of Pop Art, and his blow-ups of panels from comic books are, with Andy Warhol's soup cans, the hallmark of that very '60s style. Along with the popular-culture content went Lichtenstein's method of painting, a decidedly commercial-art approach that includes copying a slide of the comic book image projected onto the canvas and the use of taping, stenciling, day-glo color, and blown-up Benday dots, those microscopic circles used by printers to translate the half-tones of photograph to the printed page. In 1961, when his first large canvas of Donald

Continued on page 8



□ Forest Scene, *oil and magna on canvas, painted by Roy Lichtenstein in 1980.*

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ART

continued from page 6

Duck and Mickey Mouse was made, Lichtenstein was on the frontier of Modernism. The appropriation of mass media subject matter and process was still a new idea, which, when combined with the impassive look of the work, made Lichtenstein's art very much of its time.

Then came the '70s—and the dilemma. What does an artist do if those very qualities that make his work unique are, by their nature, limiting? What if his painting style is of its time but that time is past? Lichtenstein's solution to this problem forms the basis for this exhibition; for the last 10 years he has tried to expand the boundaries of his art without discarding the look that brought him success. His range of pre-digested subjects has extended from comics to art history, and he is now doing send-ups of this century's masters. Matisse, Picasso, Cubism, Futurism, Expressionism, Surrealism—all offer material for the next phase of Lichtenstein's career. In addition, he has done conventional still-lifes, studio scenes (which quote his own paintings or some modern masterpiece), magnifications of architectural moldings, and variations on the theme of mirrors. His technical vocabulary has broadened to include sculpture (though these are little more than cut-outs of the paintings), diagonal lines to augment the Benday dots, and an occasional touch of metallic paint and a bit of grainy texture here and there. As befits a prominent painter, many of the pictures are large scale and all are impeccably, precisely rendered. It is difficult, then, to account for their lack of presence, the absence of rectitude. The exhibition seems hollow as the viewer comes to realize that Lichtenstein's trivializing works best with trivial subjects and that these paintings and sculpture require the support structure of a sympathetic era. The "artlessness" of Lichtenstein's compositions now seems merely awkward or, at best, expected. The tart color is now a cliché—no matter that Lichtenstein helped to invent it. Together with the familiarity of the content, his devices seem very obvious. The challenge is gone, and once the sense of provocation disappears the work rarely rises above decoration. In the raking light of the present, much of the '60s is being reassessed, and this exhibit suffers from our new perspective. ■

BOOKS

BY CAROLINE SEEBOHM

Frost in May, The Lost Traveller, The Sugar House, Beyond the Glass
by Antonia White
The Dial Press; $5.95 each



□ *Rediscovered English novelist Antonia White (1899–1980) at age 25.*

These four books constitute a breathtaking, heart-rending, authentic masterpiece. First published between 1933 and 1954 and now reissued by Dial in an extraordinary British series called Virago Modern Classics, Antonia White's four autobiographical novels tell the story of a young English girl between the ages of 9 and 23 in the first two decades of this century. Her life is dominated by two overpowering forces—the Roman Catholic faith, and an autocratic father whose Puritanical conscience and late conversion to Catholicism (which ruins a brilliant academic career) cause him to destroy what he most loves—his only child.

Frost in May describes Nanda Gray's experiences in a London convent school, where her middle-class background strikes an uncomfortable contrast with the rich children of the European aristocracy also attending the school, and where her need for personal expression is slowly and brutally crushed by the convent's rules and her father's intolerance. The next three novels follow Nanda, now called Clara, as she attempts to break away from her family. She finds her first job, enters into an unconsummated marriage, and collapses in mental breakdown.

Clara's protected and lonely childhood, combined with her poetic sensibility, make her ill-prepared for the fast, liberated world of London in the post–World War I years. Her desire to be an ordinary person is much at odds with her originality of mind, Catholic sense of guilt, and excessive vulnerability, a conflict that Antonia White explores with agonizing vividness. The description of Clara's breakdown in *Beyond the Glass* takes the reader even farther than Sylvia Plath: I can't remember coming away from a scene with such a sense of numb despair. And yet, the last pages find Clara looking courageously at the future, and she leaves us on a note of hope.

After she finished this novel, published in 1954, Antonia White never wrote another. Like Jean Rhys, she lived quietly in England, mostly doing translations from the French, until her death in 1980. Her extraordinary novels, again like Jean Rhys's, went out of print and were forgotten until Virago just now reprinted them.

As you might guess from Virago's rather expressive name, the publisher's policy is to reinstate important novels by women that have fallen into neglect. F. Tennyson Jesse, Rebecca West, and Radclyffe Hall are notable contributors to this admirable and reasonably priced series. But I hasten to return to Antonia White's four novels—the greatest unsung literary achievement since Paul Scott's *The Raj Quartet*—my Christmas present to all who read these lines. ■

DANCE

BY MARY ANN TIGHE

The Nutcracker. *New York City Ballet; opens Dec. 3; American Ballet Theatre, Kennedy Center, Washington, D.C.; opens Dec. 7; Ballet West, Portland, Ore.; Long Beach, Calif.; Tempe, Ariz.; Salt Lake City, Utah; Ogden, Utah; Nov. 26.*

A Christmas Carol: *American Conservatory Theatre, San Francisco; opens Dec. 3; Guthrie*

Continued on page 12

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FORM


ULA 2

Ebenezer Scrooge comes to life onstage...

DANCE

continued from page 8

Theater, Minneapolis; open Nov. 25; The Goodman Theatre, Chicago; opens Nov. 27; Actors Theatre of Louisville, Ky.; opens Dec. 3.

Every Christmas season, dance and theater companies around the United States receive a very special present—the handsome revenues from sold-out performances of *The Nutcracker* and *A Christmas Carol*. There is a special irony to this regular December "cash-fall," because most tickets are bought by people who never attend performances during the rest of the season. Rhoda Grauer of the American Ballet Theatre calls it ". . . an unbelievable phenomenon. Even if they don't like dance, people feel they must take the children to *The Nutcracker*." And this response isn't unique to big cities. Actors Theatre of Louisville, Kentucky, reports that they sell out *A Christmas Carol* before it opens. "We hear the same story every year: 'At the holidays, I make my granddaughters new dresses and my grandsons new ties and we go to *Christmas Carol*.' "

This relatively new American Christmas tradition is of considerably older vintage in dance than in theater. The Russian Imperial Ballet performed to Tchaikovsky's *Nutcracker* music for the first time on December 27, 1892. The U.S. didn't have a *Nutcracker* of its own, however, until 1944, when William Christensen choreographed his own version for the San Francisco Ballet. By the '50s, he was touring this piece through the West, and some feel that it was a performance of Christensen's *Nutcracker* in Salt Lake City in 1956 that gave rise to the community's enthusiasm for dance from which Ballet West was born. Today, that Utah-based company performs Christensen's version from Thanksgiving to the New Year, and everywhere they go in their *Nutcracker* tour, from California through Arizona and Utah, they call on 60 to 100 local children to play the roles of mice, candy canes, soldiers, and Christmas partygoers. Perhaps this is part of the reason for the success of *The Nutcracker*. Not only is it a grand, visual spectacle and its theme the beguiling one of holiday enchantment, but it also reaches out and engages a community's families. Amateur appears beside professional; child with adult.



□ *The San Francisco Ballet's* Nutcracker, *choreographed by Lew Christensen.*

Yet even when the "miniature" parts aren't played by novices—New York City Ballet only takes children from its own School of American Ballet—the love affair continues. Indeed, in the case of the American Ballet Theatre's *Nutcracker,* all characters are danced by adults, but audience response to Mikhail Baryshnikov's reinterpretation of the original Kirov choreography has been unfailingly positive.

The Nutcracker seems to afford dance companies more creative license than *A Christmas Carol* does for theaters. In the Balanchine masterpiece, now a gargantuan production with a one-ton Christmas tree and a finale that uses a quarter of a million watts of lighting, Clara is a little girl with visions of some very fancy sugarplums dancing in her head. Baryshnikov, however, sees Clara as an adolescent on the brink of womanhood. There is a more provocative undercurrent, a sense of the rite of passage, in the ABT presentation. The Nutcracker turns into the prince and Drosselmeyer must forcibly separate Clara from the object of her infatuation. The choreography similarly reflects the different moods in the Balanchine, Baryshnikov, and Christensen versions. While not dance at its most brilliant or daring, *The Nutcracker* does manage to offer some challenge to its creators and performers.

The same cannot be said of *A Christmas Carol.* Don Schoenbaum of Minneapolis's Guthrie Theater says that "Every year the artistic staff asks, 'Do we have to do it again?' I always say, 'no we don't have to do it, if we don't mind people throwing rocks at us and some unpaid bills.' " The Guthrie was probably the first theater to stage *Carol,* and its success caused many others to follow. Schoenbaum recalls: "We used to die in December. It was impossible competing with Christmas shopping and holiday parties. But seven years ago we tried this and the response was overwhelming. Since then, 300,000 people have seen the show and we've grossed $2,000,000. Of course, the actors aren't thrilled. . . ."



□ *William J. Norris as Scrooge in Goodman Theatre Mainstage's production of* A Christmas Carol.

The price *Carol* exacts from a theater is the setting aside of more compelling work so this money-maker can generate dollars to underwrite the challenging parts of the schedule. It's a trade, a gift with some strings attached. Greg Mosher of Chicago's Goodman Theatre puts it into perspective: "We do a lot of progressive work here. For 11 months out of 12, we challenge our audience, throw them off kilter. So for one month it's great to see all those joy-filled faces. Actually, when *Christmas Carol* is on, it's not so much what's happening in the auditorium that I like. It's the lobby that's wonderful!" ■

BY DAVID DENBY

Just about every educated American is an Anglophile at heart. How could it be otherwise? How could we not admire the country and culture that gave birth to our language and that still pro-

Continued on page 16



Collecting for Christmas.

Certain gifts will be more in fashion than others this Christmas. Namely, the totally unexpected.

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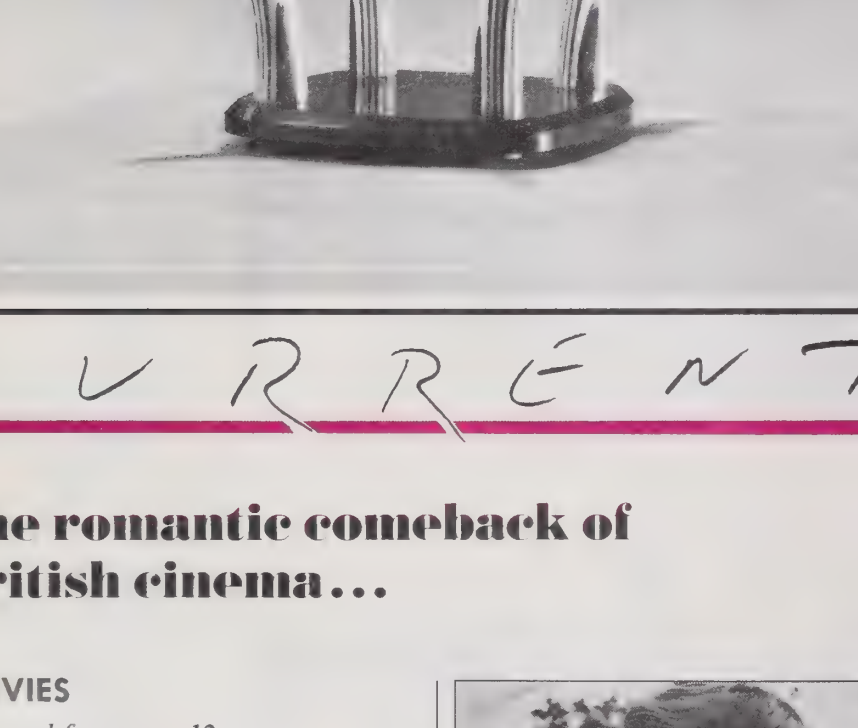
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CURRENT

The romantic comeback of British cinema...

MOVIES

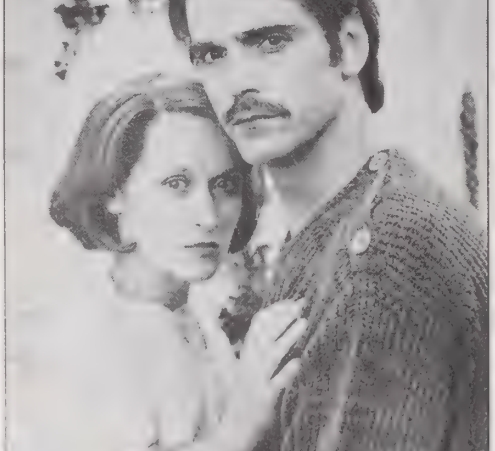
continued from page 12

vides, now and then, the most beautifully expressive varieties of spoken English to be heard on earth? Is this not the case with John Gielgud's extraordinary late-in-life triumph in *Arthur*? Americans can do little but fall over in admiration when the language is treated that way. That is why the collapse of the British cinema in the late '60s (mainly for lack of capital) was so depressing. After all, for many years the British cinema provided the principal means of enjoying the classical traditions of English acting. It provided something else as well: a view of a society more stratified than our own but also more reassuring in some respects, a place where the demands of ego and selfhood were not quite so extreme.

One of the heartening events of this past fall was the reappearance of the British cinema. *The French Lieutenant's Woman* may have starred our own Meryl Streep, but it was written, directed, cast, and largely financed by Englishmen, and so was *Chariots of Fire*. The pleasures of language and social portraiture (the combination responsible for the success of "Masterpiece Theatre") were very evident in both movies. In his adaptation of *The French Lieutenant's Woman*, John Fowles's 1969 best seller, scenarist Harold Pinter, imitating Fowles's authorial intrusions, has interrupted the Victorian period narrative with a parallel story set in the present—a controversial device that I find more irritating than illuminating. But the period drama itself has been brought off with supreme authority.

Director Karel Reisz, who was born in Czechoslovakia but has spent his working life in England, gives us a very clear idea of how powerfully restricting social forms can be, yet he never sinks to caricature. Has anyone ever captured the tone of Victorian provincial society better than Reisz? Detail after detail gives delight. The town bully, Mrs. Poulteney (Patience Collier), a vicious ogre of respectability with an acid voice and a temperament of distilled meanness, lives in a funereal house (lots of dark wainscoting, ferns, colored glass) that might be a memorial to her withered soul. The young heiress, Ernestina (Lynsey Baxter), educated to be playful, coquettish, and empty-headed, is hopelessly conventional in her "chic" archery suit and plumed hat—she's a Cupid who misses the target. Trying to capture the young gentleman-scientist Charles Smithson (Jeremy Irons), she loses him to the mysterious, unrespectable "French lieutenant's woman," Sarah Woodruff (Streep), a jilted governess whose morbid and romantic yearnings are associated with stormy gray seas and the dark, dense wood at the edge of the sea known as the Undercliff—a place of assignation that women like Mrs. Poulteney fear as if it were the Devil's lair itself.

This social world is so convincingly presented that one fully understands what is at stake for Smithson when he runs out on Ernestina and gives way to a lawless passion for Sarah Woodruff. The accumulated weight of all that furniture and clothing, all those servants and privileges, all those expectations of propriety lingering in social conversation stand against Smithson's act. When he falls, he not only ruins his life, he shakes the foundations of his world. And this is the kind of drama that we Americans, with our much looser class structure, have rarely been able to bring off in fiction or in movies. ■



□ *Meryl Streep and Jeremy Irons as actors in a film within a film, in Karel Reisz's* The French Lieutenant's Woman.

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Tips on tipping

The butcher, the baker, the candlestick maker—they don't have to be tipped at Christmas, but remember the ones who do

By Elaine Louie

Tipping the mailman, elevator operator, superintendent, or gardener is a Christmas ritual. It is sometimes more a duty than a thrill, and it is more common in some cities than others. A tip can be as small as $5 tucked into a Christmas card or as extravagant as a gold watch from Cartier. There is only one rule about tipping or giving bonuses to staff, and that is that the rules vary.

The people who work in and around an apartment building are usually the first to be thought of at Christmas, but also to be remembered are people who give service, such as hairdressers, secretaries, gardeners, delivery boys, babysitters, or answering services. Going rates are different from city to city and obviously from person to person. Some people cringe from tipping. Others overtip. People are usually generous in direct ratio to how much they personally like their staff. But the most important thing to remember about tipping is that you should find out what the rules, expectations, and customs are in your part of the country—and how you do or do not fit into them.

Who to tip around the building

"There is more tipping of staff in New York City than any place else in the country," says Letitia Baldridge, who revised and edited *The Amy Vanderbilt Complete Book of Etiquette.* "It is built into the economy and salary, and there are three criteria on how much to tip: How long have you been in your building? How much does your staff do for you? How long has the staff been employed?" Whatever you give your service people, consider the local going rate. Baldridge says, "If you're new to a building, get a consensus from a lot of the tenants. If you only ask one person you may get a Scrooge. Some tip all through the year and give only $20 at Christmas. Some don't tip at all during the year but give $100 at Christmas."

For people who live in apartment buildings, there are superintendents, doormen, and elevator men to consider at Christmastime. Most people tip the staff because it's expected. Barbara



Schubeck, a New York art director, says firmly, "The amount of the tip depends on the amount of cooperation I receive, and I don't care if they talk to each other about it." Yet another New Yorker says, "I give the superintendent $24 at Christmas and tip him through the year, say $5 for fixing the sink, and I tip each elevator man $10 at Christmas as well as giving them a few dollars each time they feed our cats when we are away. But they are surly people. I tip them out of cowardice. If I don't, they won't do anything for me."

Clare Gordon of Dallas lives in a duplex house and says, "I give the mailman $5 in an envelope, the same for the boy who delivers the paper, and $10 for the gardener." In Los Angeles, Paul Shrage, Vice President, Advertising, for Polydor TV, has a house on the beach and a gardener, a housekeeper, and, somewhere, a mailman, and some car valets. He is a New York transplant and in sunny California, he tips no one. "I don't get into the spirit of the holidays out here. In Beverly Hills, people are swimming at Christmas. I don't tip my gardener, and I don't go out of my way to hunt down valets at particular restaurants."

Some people tip their mailman. Others who never see him do not feel obligated to do so, and even resent suddenly chummy "Christmas greetings from Harry the mailman." Patricia Underwood is a hat designer and former New Yorker who remarried and moved to be with her husband in Chevy Chase, Maryland. Since she finds the suburbs slightly desolate, she chats with her mailman and United Parcel Service delivery man. She likes seeing an occasional human face. To these two men, she gives cash plus a bottle of wine or Scotch. "Even if they appreciate the bottle, they like to have the cash to spend," she says, "but the bottle makes it more personal." In the small town of Quincy, Massachusetts, Judy Goodman sees her mailman daily but does not tip him. She talks to him, and so do her children. Sometimes he gives the children gum. He is more than just a mailman—he's a neighborhood pal. And after all, asks Mrs. Goodman, "Do you tip a pal?" Elizabeth Malko, a New York designer, points out that since both she and her husband, screenwriter George Malko, are free-lancers, their mailman is a particularly important person on their list. "All self-employed people are dependent on the mailman. He brings the checks."

Christmas bonuses and presents to secretaries, housekeepers, babysitters, and office staff

Babysitters, secretaries, hairdressers, housekeepers, and colleagues you see for hours at length, in the more personal ambiance of the office or in the home itself, get bonuses and presents rather than tips. Here most people who are very matter-of-fact about tipping the doorman become more inspired, no matter where they live. At Christmas, Anstice Carroll, a chef and food director at Manhattan's Grace Church School, takes her babysitter out to dinner, to the theater, and also gives her a large present. There are other mothers, however, who feel that a less intimate exchange better maintains a parent's authority—over both children *and* babysitter. One woman from Virginia suggests that "a big present or money expresses appreciation and boosts morale; it's also nice to have the children make a present for the babysitter."

When Los Angeles's Shrage hired a secretary, he gave his entire staff a holiday to take them roller skating near the beach. Patricia Underwood's husband's secretary is far more than a secretary. "She makes sure things get mended. She helped me settle into Chevy Chase," says Underwood. To this woman, Under-

Continued on page 40

Andrea Baru

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Readers speak out

Seeing red

Reading Eve Babitz's article "I See a Red Door and I Want To Paint It Black" [September] I first saw red, then black, but soon mellowed to a tolerant blue. Blue for her!

She repeatedly described Orange County as beige and plastic. Orange County? Beige? Plastic? Can she be talking about the same Orange County, California, that I grew up in, where the smell of orange blossoms filled the evening air, and the eucalyptus trees lent their own pungent smell to the atmosphere? Orange County, where the smell of the sea greets you miles inland, and the waters of Newport Bay sparkle and call to man and dolphin alike? Orange County, which has taken international awards for the development of new roses? Orange County, with its beautiful homes in Santa Ana, Orange, and Anaheim, and its beautiful new homes in Mission Viejo?

Yes, she was speaking of Orange County, and although she is an artist and a writer, she saw none of these lovely sights. I can only quote Edna St. Vincent Millay to her:

"The world stands out on either side
No wider than the heart is wide;
Above the world is stretched the sky,—
No higher than the soul is high . . ."

Eve! Come back! Come back to Orange County, and let me help you widen your heart, and heighten your soul. Orange County is the garden spot of the world, and it is just possible that like your namesake, you have abandoned the garden that was meant to be your home!

Louise Hagan
Costa Mesa, Calif.

Sex and *House & Garden*

What a disappointment to see the August issue of *House & Garden*! What in the world has happened to the format of the magazine I've enjoyed so much?

I'm a 25-year-old secretary with a variety of interests, and it was refreshing to enjoy a magazine that recognized that life is a great deal more multi-faceted than sex, sex, and more sex.

By the way, is it really possible for a dressing table to be "seductive" ["The Romance of the Dressing Table"]? What are you going to do with it—lift its crisp, organdy skirt? Rub its legs? Whisper sweet nothings into its half-opened drawers?

And what is the purpose of having an "intimate, responsive bathroom" ["The Bathroom: Your House's Erogenous Zone?"]? So that I can "pay attention to my body surfaces," and, as I "confront my nakedness," ponder on that looming question—*Who am I*—personally and sexually?

No time for that. I'm too busy pondering another looming question: Is *House & Garden* still worth buying?

D.L. Duncan
Columbus, Ohio

About the bathroom . . .

I found "The Bathroom: Your House's Erogenous Zone?" by Avodah K. Offit, M.D., very informative. I never realized that ". . . a great deal of autoeroticism (sexual gratification obtained solely through one's own organism) that may have begun in childhood continues to go on in the small bathroom," or that my bathroom was ". . . a womblike place," or better yet, ". . . a barricade against light, reality, and the daily roil. . . ."

Goodness knows how this will help me select the perfect wallpaper for my "womblike" bathroom! . . . *Give me a break*!!! The same author, on page 86, wants to know if we should try to send a message when we are decorating our homes. At this point there is only one message I would like to send. Please tell me all you know about home decorating and gardening, but leave the sexual overtones to *Playboy, Playgirl, Oui, Hustler,* etc.

Jeanne T. Neliseen
El Cajon, Calif.

Your August issue just arrived and I must comment on your tasteless article on "how bathrooms affect your sex life," and page 81's "fabulous dressing table." If I want *Playboy/Playgirl*—I'll buy it!

Maureen Coakley
Wellesley, Mass.

I have been a subscriber to *House & Garden* magazine for approximately 10 years. It has always been a source of enjoyment, pleasure, and inspiration to me. However, the August 1981 issue was so disturbing—bordering on appalling—to me, that I feel it necessary to write to you. When I found your magazine embarrassing to my 11-year-old daughter, I realized it was time to let my feelings be known to you.

Your periodical will undoubtedly continue being published, but I will not support material coming into our home that I sincerely believe is not wholesome and upbuilding. In my observations of your latest issues, I can see that the values supporting the "new morality" have set in.

Mrs. Victor J. Gilla
Muncie, Ind.

I am writing to tell you of my disgust with the August issue of *House & Garden*. Your article "The Bathroom—Your House's Erogenous Zone?" and the accompanying picture of a nude male in a bathtub, plus your picture of Marisa Berenson at her dressing table in another article, "The Romance of the Dressing Table," shocked and saddened me.

Anne K. Duffy
Basking Ridge, N.J.

And the dressing table

Such ado about dressing tables in the August issue. They are pretty things, but surely more of a care than most women can handle. I doubt the woman whose dressing table skirt has to be washed and ironed in this day and age does it herself. I could be wrong. I remember Dorothy Draper's philosophy—if one wanted shaggy white rugs one would be happy to take care of them. I was rather amused to realize that I could arrange a dressing table as handsome as that on your cover, in sterling silver, tortoise, and cut crystal. But the maid (me!) would never polish all that.

House & Garden has almost always been a bit out of my financial league, but so pretty. When *H&G* began featuring decorating with sheets, I knew to worry about when those on our beds would wear. I had been decorating with sheets since the mid-'50s when they were truly cheap . . . and shocked my family's cleaning woman.

I realize all things must change, but a cover blurb on sexuality to sell a magazine? That is both silly and sad. And I shall not waste any time trying to clear more shelf space for my back issues . . . I have years worth that I could not bear to throw away and which, when my "mansion" gets shabby I could peruse to spur me back up my eight-foot ladder. . . . This issue *has* to be a fluke. . . .

Ann E. Harper
Pittsburgh, Pa.

Pros . . .

Thrilled with your latest issue, I had to write and let you know. I buy *House & Garden* every month as a treat when feeling low (a subscription can't perform this function), but August surpasses any previous issue I've seen.

I have not read it all yet. What has caused this rush of enthusiasm is the greater accent on the arts. Monet last month to be sure, but this month in addition to Le Corbusier ["This Century's Greatest Architect Revealed"] you have

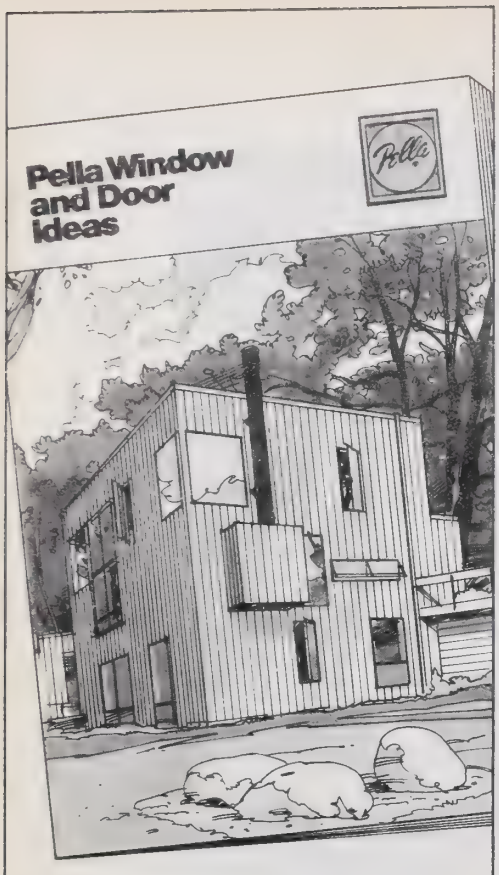
Continued on page 24



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continued from page 22

"Current: Architecture, Art" etc.—all the articles written not only with warmth and verve—but depth and authority. I am so pleased. Long may you publish.

Alice Tankard
Southfield, Mich.

In subscribing to your magazine I did not expect a coffee-table art book, but that's what you provided with the August issue. The photography smacks of Manet and Wyeth—so beautiful I grope for superlatives. This time I did not merely look at pictures. I stood in the rooms, strolled the gardens, felt the light and air and smelled the fragrance. It, alone, is worth a year's subscription.

Myrtle A. Neimeyer
Elkader, Iowa

. . . and cons

Elaine Louie's article [Upfront: "The Newest Extended Family"] and Anatole Broyard's piece ["The Madness of Summer"] in the July 1981 issue were offensive to me.

If you intend using such material, I regret I must cancel my subscription. I am a Christian and cannot support a magazine that encourages values contrary to Judeo-Christian ethics.

Mr. T.H. Griffin
Hampton, Va.

Monet and Giverny

A bouquet to *House & Garden* and authors Barbara Rose and Nancy Richardson for the magnificent display on Monet and Giverny in the July issue ["Nature Becomes Art"].

I can almost smell the garden fragrances and my eyes are strained trying to capture every charming detail of the restored home. Many thanks for this refreshing vicarious summer excursion.

Wanda Pyle Cornelius
Hattiesburg, Miss.

The July issue of *House & Garden* is worth a whole year's subscription!

Sometimes I have been prompted to write comments—even criticisms. But do understand that *House & Garden* is like "family" to me—having subscribed for so many years—and one does feel on such familiar ground that nothing but candor seems appropriate.

I saved the July issue that came in the morning mail until I might sit down after lunch and give it my full attention. By some chance I opened it to the pages on which Monet's kitchen and dining room are pictured.

The tones of blue and yellow are my special delight and I could not endure a home that did not reflect the blue of the sky and the sunshine. So, I thank you, however inadequately, for making this issue and this day a memorable one.

Should I ever be forced to dispose of the years of accumulated *House & Garden* issues, you may be sure I shall never part with this one. The June issue was superb, featuring the Orsinis' gardens, but Monet's rooms are my idea of what interiors should be—and so seldom are.

Yes, I know you cannot please everyone—yet I wish to thank you for this rare treat. Many persons wax ecstatic over gourmet food, but interiors such as these fill my cup to overflowing. May the gods preserve Giverny for the delight of such as I.

Helen O'Connor Rockwell
Phoenix, Ariz.

And from the design professionals . . .

The June issue of *House & Garden* is perhaps the most professional, informative, and useful issue I have ever seen. I have sent off to Knoll to obtain fabrics produced by the fascinating Nob + Non ["Understatement Understood," page 127]. The article "Small Wonders" caused a double-take by my entire staff, who recognized the scale. The layout, color, and scale is awesome.

The intelligent and beautiful write-up of the house I designed in Lancaster, Pennsylvania, is at once responsible, accurate, and elegant. A marvelous scene that architects but dream of occurred at the Pritzker Awards banquet here in Washington on May 19. Arthur Drexler of the Museum of Modern Art was saying very kind things about the house, when Philip Johnson asked what coverage he thought was best. They both agreed that *House & Garden* had the most beautiful pictures and by far described most accurately what the house is all about.

Hugh Newell Jacobsen, F.A.I.A.
Washington, D.C.

I wanted to congratulate you on the new look of *House & Garden* and tell you how much I hope this direction will continue. It is such a relief to see well-designed layouts, large photographs that don't overlap each other, and generous presentations of individual jobs.

Ben Baldwin
East Hampton, N.Y.

My congratulations—I have just seen the September issue. And, by gosh, it is good. Yesterday I read it all the way to Washington and all the way back. Every feature. So *much* interesting material and much is beautiful, particularly, of course, the Barragán feature ["Color As Structure: The Newest House by Luis Barragán"].

Jack Lenor Larsen
New York, N.Y.

Address letters to Editor, **House & Garden,** *350 Madison Ave., New York, N.Y. 10017. Letters may be edited for purposes of clarity and length.*



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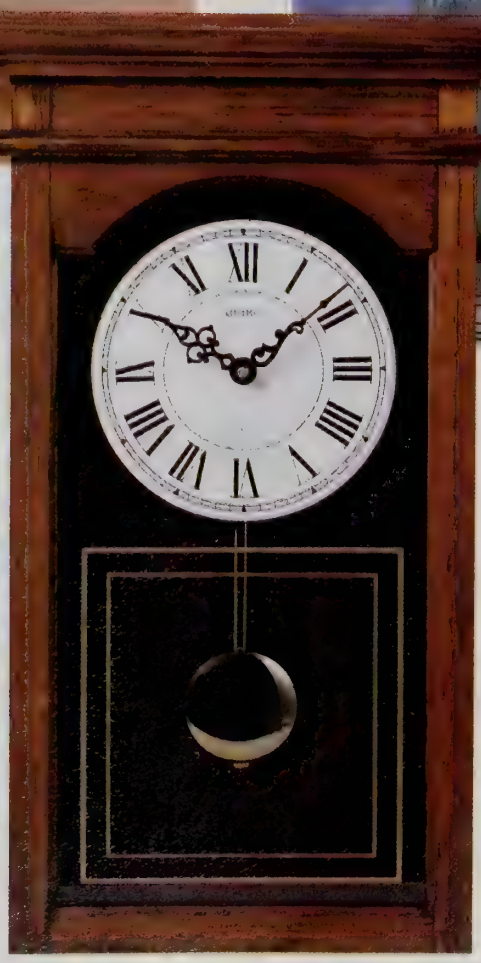
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ENTERTAINING NOTEBOOK

IDEAS • FINDS • DELIGHTS •

BY NANCY RICHARDSON

SUPER CAKES

The new generation of take-out food shops is making a specialty of old-fashioned Christmastime cakes that will put the gala into any party. Word of Mouth's crusty, cinnamon-sugar-topped bourbon pound cake, *below*, is based on an old Southern recipe. Betsy's Place does a date-nut loaf in three sizes, ships it in a good-looking silver tin. At Lorenzo and Maria's Kitchen the plum puddings are started more than three months ahead—their version is based on an English recipe that President Jefferson used. These cakes all in New York—their equivalents in specialty food shops all over the country.



SMALL DINNER, BIG GLAMOUR

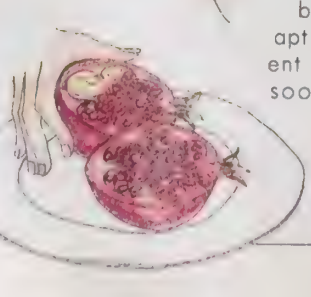


A flexible feast in a corner of Robert Denning's sitting room.

Moving from the dining room to a jewel-like corner of a sitting room is all Robert Denning of Denning & Fourcade has to do to create a Sunday supper that looks wonderfully rich but involves zero servants, almost no flowers, and a simple menu. The food is falling-off-a-log easy, can be done ahead or ordered from a take-out food shop: five steamed vegetables mounded separately on a silver-plate plate, served cold with a parsley vinaigrette dressing made in the blender; tongue steamed until *very* tender, flanked by handfuls of watercress; poached pears with a marmalade sauce cut with orange juice and Grand Marnier. Plus the latest Pepperidge Farm cookies. In the 18th century, before dining rooms were established as separate rooms for eating, suppers like this taken in a card room, salon, or dressing room with no servants in sight were considered the greatest fun of all.

Eating Without Anxiety





How to Eat a Pomegranate, a wonderfully conceived little primer on which fork to use and the how-to of tricky vegetables, makes an apt Christmas present for the young soon to confront more elaborate social lives or for anyone who never bothered to master the most efficient and comfortable way of eating something complicated like lobster. Author Rochelle Udell, art director for C.R.K. Advertising, advises giving the book along with a basket of artichokes, pomegranates, or persimmons. Whimsical but precise drawings by Marilyn Schafer fill out the text. Designed by Doug Turshen. Available in December (Putnam, $6.95).

Joshua Greene, Edgar DeEvia, Cathey Barandon


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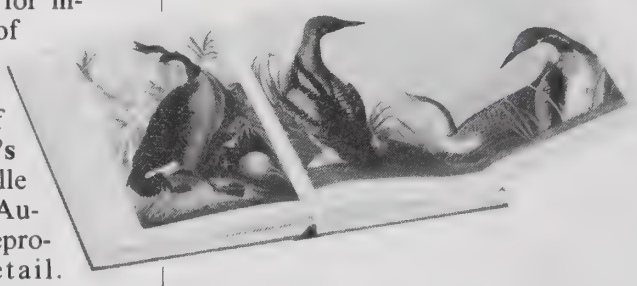
Giving the right book for Christmas

Choose a book carefully and it may be the answer to your thorniest problems for Christmas giving

By Jerome H. Denner

Nothing's perfect—but as close to the perfect Christmas gift you can give (or get) is the book that deals with a subject of particular interest or one that will pique a new one.

The present of the year, for instance, for anyone fond of birds, bird paintings, or, for that matter, all who relish a magnificent piece of bookmaking, is **Audubon's Birds of America** (Abbeville Press, $150), with over 500 Audubon prints remarkably reproduced in incredible detail. Eminent ornithologist Roger Tory Peterson supervised the project and contributes an introduction. The book, 12 by 15¾, has many gatefold pages opening to over 2 feet—and every page is a beauty!



An art lover and/or student will appreciate **The Random House Library of Painting and Sculpture** (4 volumes, $85 until Dec. 31; $100 thereafter). Volume I discusses techniques, methods, and recurrent themes in art; II and III, the history of art; IV is a dictionary of artists and glossary of art terms. More than 3,000 illustrations, over half in color.

An extraordinarily handsome volume, **Alexander Liberman** (Abbeville, $85), traces this contemporary artist and sculptor's development from childhood to his latest works. With 200 illustrations in full color.

Another eye feast, **Manhattan** (Abrams, $45), was designed by J.C. Suarès; text by Chris Casson Madden. You don't have to be an "I Love New York"-er to relish the photographs by 62 masters showing the city in closeup as you've probably never noticed it.



One of America's most distinguished art critics, John Russell, tackles **The Meanings of Modern Art** (Harper & Row/Museum of Modern Art, $35; $16.95 paper), dealing with all the major movements in art since 1860 and the artists involved in them. They are seen in context with other forces, both cultural and political, that combined to make this such a formidable century. More than 300 examples of contemporary artists' work.

An art book that's also amusing? **Masters of Caricature** (Knopf, $25) traces this witty art form from its early practitioners to today's masters.

In **World Photography** (Ziff-Davis, $49.95) edited by Bryn Campbell, 25 contemporary masters from around the world, such as Arnold Newman, Cartier-Bresson, Kertész, write about their work, techniques, and equipment. The book is lavish with examples of their photographs. . . . People interested in both photography and nature should try **American Photographers and the National Parks** (Viking, $75) by Robert Cahn and Robert Glenn Ketchum. The many moods, denizens, flora and fauna, even visitors of our parks are captured in a series of extraordinary images by eminent photographers.

Three Centuries of Notable American Architects (American Heritage, $39.95) starts with the creations of Charles Bulfinch in the late 18th century and ends with today's trendsetters. Each architect's life and work is discussed in an instructive essay by an authority in the field.

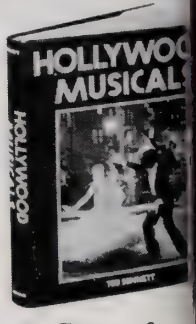
The New York Times architectural critic Paul Goldberger's history of that American phenomenon **The Skyscraper** (Knopf, $25) begins with Louis Sullivan's search for a new architectural style and ends with today's towering creations. He discusses the architects, economic pressures, cultural furors, and, of course, the colossi themselves. Over 200 illustrations, ranging from the Art Deco towers of the '20s to modern "glass boxes."

The National Trust Book of English Architecture (Norton, $24.95) by J. M. Richards traces representative buildings from Anglo-Saxon through the Victorian Age to the present.

Living Well (Times Books, $32.50 until Dec. 31; $37.50 thereafter) is the very apt title for The New York Times Book of Home Design and Decoration edited by Carrie Donovan. The joy of the book is in savoring how innovative designers in the U.S. and many foreign countries have solved the provocative problems of almost every lifestyle—from living in a motor home to practically palatial surroundings, from living above an office or on the water to having splendid space. In addition to being a visual feast, the book offers many ideas you can adapt to your own lifestyle.

To help you redo your rooms easily, tastefully, and reasonably painlessly—**The Decorating Book** (Pantheon, $35 until Dec. 31; $39.95 thereafter) by Mary Gilliat. This is a room-by-room how-to guide, but what makes it special is a section showing over 1,100 full-color samples of paints, wallpapers, fabrics, carpets, tiles, plus a design kit with 200 furniture cutouts and graph paper on which to arrange them, so you can visualize the completed room.

An excellent source book is **American Furniture—1620 to the Present** (Richard Marek, $50) by Jonathan L. Fairbanks and Elizabeth Bidwell Bates. The title explains the subject matter, and photographs and drawings illustrate the various furniture styles.



Everyone doting on movie musicals (and who doesn't?), especially those of the "Golden Age," will be entranced with **Hollywood Musicals** (Abrams, $50) by Ted Sennett—a splashy tribute with over 450 pictures recreating memorable musical moments. Great for browsing and nostalgia, but the serious film buff will also want **Encyclopaedia of the Musical Film** (Oxford Univ. Press, $25) by Stanley Green—*no* pictures but a wealth of facts.

Fascinating artifacts handsomely presented is the keynote of **Out of China's Earth** (Abrams, $50), covering the great archaeological discoveries dating from the 13th century B.C. to the 8th A.D.—an entire buried army of full-size terra-cotta warriors and horses is only one of the many extraordinary and extraordinarily beautiful treasures. . . . **China—The**

Continued on page 57

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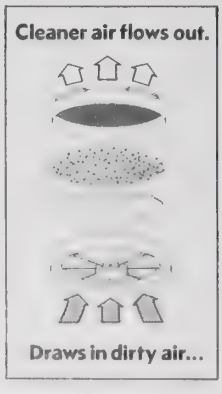
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And with all this advanced technology, you also get advanced styling. So a mall ColorTrak not only fits anywhere, it fits in anywhere.

If you've thought of buying a small color TV, but haven't been impressed with he ones you've seen–take a look at what's new from RCA. After all, even though ou're not a big TV fan, you still deserve a ColorTrak.



RCA

We'll Open Your Eyes.



BY MARY SEEHAFER



The newest convenience: house-call haircuts... Diana Nyad coaches you into shape... expert advice on making eyes... facts about facials... making the most of home fragrance...

◀ ***Arrange for a haircut at home.*** It's a real timesaver, especially if you work or have small children to care for. The concept's not new; ask around to find a hair cutter who makes house calls. If your hairdresser works in someone else's salon, quietly ask him if he'll come to you next time. Some stylists for local TV personalities also moonlight by cutting hair free-lance. Here, New York hairstylist George Roberson cuts Liz Singer's hair at home on a Sunday afternoon. What could be easier?

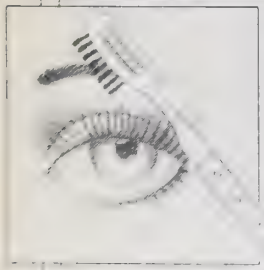
after the facial

You'll come away with lots of information about your skin type and how to care for it. Your face will be clean and glowing, without redness. That's the mark of a good facial, counsels Lia Schorr, who personally administers facials by hand—not machine—in her New York salon. Over half of her customers are men. Ms. Schorr recommends a facial for both sexes at least four times a year, especially as the seasons change, and more often if you travel a lot. Six glasses of water daily will keep skin quenched from within; a spritz of Ms. Schorr's herbal vitamin mist does the work from the outside. Spray it on your face when you're on a plane or where the air is especially dry. Or try a misting over makeup anytime.

REALIZING POTENTIAL

Who can argue with the benefits of being in shape? You can start yourself on the road to top physical form by reading marathon swimmer Diana Nyad's Basic Training for Women *(with Candace Lyle Hogan; Harmony Books, $13.95). It's so conversational in tone, you feel that Nyad's beside you as your personal coach, urging you on every step of the way. Knowing heart, lung, and muscle functions makes training easier—you understand what's happening when fatigue occurs, and you can distinguish between good and bad pain. A rundown of mental tricks helps you keep going when you feel like quitting. For strong legs and thighs, Nyad offers 90/90s: 90 seconds sitting with your back against the wall in the first position, 90 seconds in the second position, with 30 seconds of rest in between. Work up to it. Those burning sensations in your thighs are natural—keep going—you can do it! With encouragement like this you* can *shape up, no matter what shape you're in now.*

brows and lashes take focus: tips from the pros

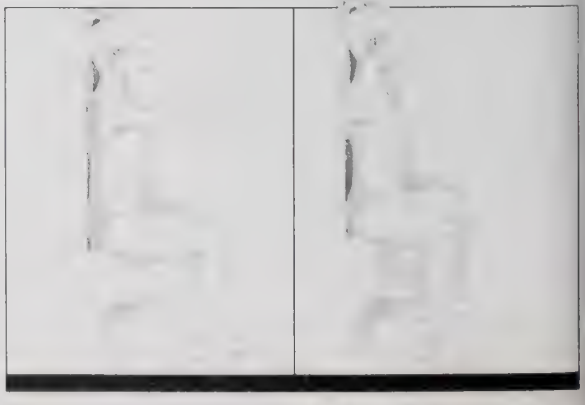


More natural than eyebrow pencil: Makeup artist Kris Evans darkens brows slightly by rubbing a stiff brow brush over a mascara wand. Tap the brush on tissue to remove excess mascara, then lightly brush through the brows. Darkening any brow just a hint sets up instant contrast with the whites of the eyes—and contrast is the key to any good makeup. . . . For a mascara effect without flaking or smudging, makeup artist Roberto Bezjon strokes a slightly dampened eyebrow brush over cake eyeliner, then brushes the lashes horizontally, then from roots to tips.

an air of luxury

Get the biggest effect from scented candles, fragranced room sprays, and sachets by *layering* them. Using several forms of a scent in a room instead of just one creates the most lasting aura. Example: Light a fragranced candle, then add another sensory layer by misting the room with a spray of the same scent. Pay special attention to lampshades, radiators, and baseboards, where heat intensifies and diffuses the scent. Completing the mood: sachets tucked under pillows, on bookshelves, mounded in baskets on end tables, where the fragrance drifts up to delight those nearby.

Porthault, the luxury linen people, have just introduced room sprays, sachets in classic Porthault prints, and scented pastel candles in silvery-topped glass cylinders—$12 to $40. At fine stores and Porthault shops.



Brad Ensminger, Judy Glasser

This year, don't let winter make you look older.

ADVERTISEMENT

So many elements of winter age you just as surely as extra birthdays. Chill winds that buffet your face. Sun streaming down on those wonderful clear days you ski or take a brisk walk in the park. Indoor heat... even the warmth you feel on your cheeks when you huddle near the fireplace on really cold days. Sudden changes of temperature as you go from home to car to stores. All of this can disturb your skin's delicate balance of vital fluids, making little lines and wrinkles far too noticeable. No wonder you look older than you should. Or could.

Before another cold winter day dawns, discover the secret shared by millions of younger-looking women in countries around the world, the secret of a mysterious beauty fluid which can help you look younger, too. This mysterious beauty fluid is known in the United States as Oil of Olay.®

You'll recognize that Oil of Olay is unique the very first time you experience the incredibly silky beauty fluid. The remarkable blend of tropical oil and precious emollients is similar to the natural fluids plentiful in younger skin... fluids that should be in proper balance if you're to look as young as possible. Oil of Olay penetrates deep into skin, instantly beginning to work hand-in-hand with nature to help replenish those vital fluids that the passing years and drying environment steal away each day.

Smooth the beauty fluid over your face and throat. Watch your winter-weary skin drink in the skin-cherishing blend. Feel the silken softness, the velvety smoothness as dryness is eased away without a trace of greasiness. You'll actually see radiance return, a fresh healthy-looking glow you may have thought was gone forever. Sooner than you'd believe possible, those telltale little wrinkle lines begin to fade from view.

The change you notice in your mirror is apparent to other people too, though they may not be certain just how you look different. But don't be surprised if someone says, "You look wonderful... been on vacation?" or if your husband gives you an extra-warm hug when he leaves for work in the morning.



Millions of younger-looking women around the world wouldn't let a single day go by without making Oil of Olay the heart of their beauty ritual. Join them. Gentle on the beauty fluid each morning to help maintain your skin's reservoir of essential fluids. Again every evening at bedtime, to let your skin sleep for hours in its own comfortably moist climate. And remember, with Oil of Olay there's no greasy look or feel... just a fresh and flattering glow. Any other time your skin feels dry or uncomfortably tight... when you come in from wintry weather or after a bath or shower, for instance... lavish on extra Oil of Olay to help maintain your skin's delicate balance of fluids.



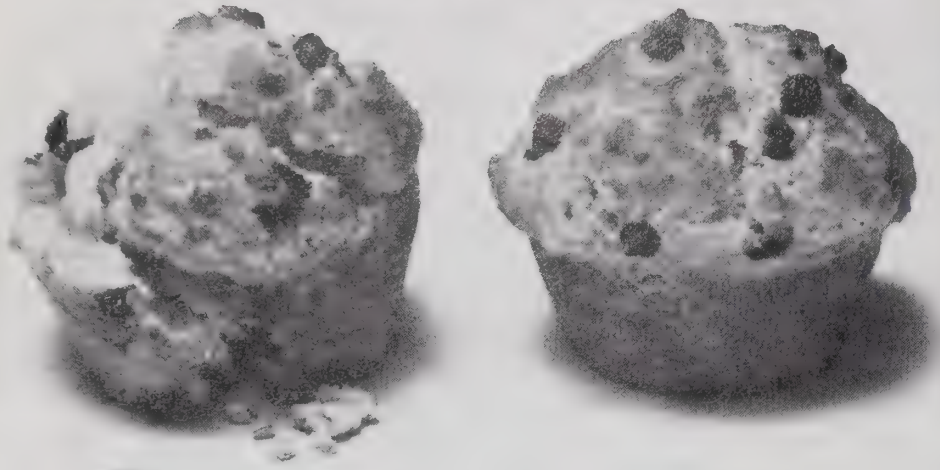
You'll find Oil of Olay marvelous under makeup too. Cosmetics glide on over your newly smoothed face with ease, and remain fresher-looking longer. Like to give your skin a breather from makeup now and then? The beauty fluid all by itself imparts an appealing natural radiance, a healthy-looking lustre you may come to like even better than a made-up look.

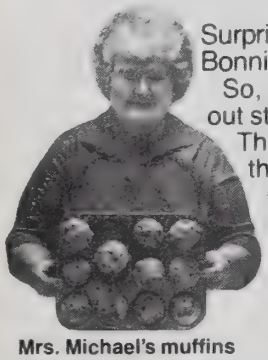
Why let winter make you look older this year? Discover the secret of Oil of Olay and discover for yourself the pleasure of looking younger in the face of winter... this year and all the winters to come.

Beauty Secret

• The combination of harsh winter weather and woolly scarves or close-fitting coat collars can roughen and dry your neck. Smooth on extra Oil of Olay® Beauty Lotion to silken, smooth and comfort when you take off your outdoor clothes. ■

Which muffin took first prize at the Illinois State Fair?



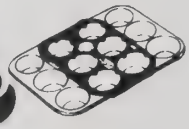


Surprise. Both blueberry muffins were made from Mrs. Bonnie Michael's prize winning recipe—*but in different pans*. So, only the muffin at the right popped out perfect. Without sticking or tearing.

The secret: Baker's Secret, the fine quality bakeware with the non-stick finish.

No sticking.
No tearing.
No kidding.

EKCO
Baker's Secret™ BAKEWARE



Mrs. Michael's muffins pop out perfect with Baker's Secret bakeware.

Your recipe may win $20,000.
Enter the Chef Boy-ar-dee Pizza Cook-Off!

The *Prescriptives* **Brush Collection** gathers six natural bristle brushes on handles of frosted Lucite, stands them upright in a high-tech matte-black metal stand. Included are a fat loose powder brush, an oval cheek-color brush, eyeshadow brushes (both angled and straight), a lip brush, and a brow brush with comb; $75.

The newest anointment for after-bath is **Dry Skin Body Treatment Oil,** in a convenient spray bottle. Like liquid silk, it gives warm, freshly bathed body skin moisture, polish, and gleam; 6 ounces, $20. From the European Body Treatment Spa collection by *Estée Lauder.*

MARY SEEHAFER

□ your fragrance horoscope



The sign: Sagittarius
November 22–December 21

If it can be said that one sun-sign is more fortunate than the rest, Sagittarius would be the one. More often than not, the gods seem to arrange matters in favor of the Sagittarians. Destiny usually puts them in the right place at the right time. Their versatility, enthusiasm, and quick reactions enable them to recognize and make the best of opportunities. Endowed with a genial, forthright manner and an optimistic, broad-minded viewpoint, Sagittarian men and women can maintain a lifelong youthful air. Hospitable and gregarious, they attract others with convivial ease, while preserving their independence and highly valued personal freedom. Most Sagittarians relish a challenge. Their inquiring minds often show an inclination toward the study of philosophy, religion, and metaphysical thought, or an interest in the occult. Important as the life of the mind is to them, no one can become more claustrophobic than a Sagittarian who has stayed indoors, or in one place, for too long. They generate an abundance of restless energy, which they expend with physical activity such as exercise, dance, some form of outdoor life or sports. Sagittarians almost always do a great deal of traveling. One of the characteristics of the sign is a facility for self-expression. A gift for eloquent language can be exemplified by the preeminent Sagittarian Winston Churchill, and the unusually long list of poets and writers born in the sign: Lope de Vega, Milton, Swift, Racine, Voltaire, William Blake, Jane Austen, Carlyle, Heinrich Heine, George Eliot, Flaubert, Emily Dickinson, Louisa M. Alcott, Mark Twain, Conrad, Andre Gide, Willa Cather, Stefan Zweig, Noel Coward, Nancy Mitford.

Fragance can be almost as eloquent as literature. A case in point is **Tuxedo** from Ralph Lauren, radiating Sagittarian confidence and success. **Antaeus pour homme,** new from Chanel, is a match for the popular males of the sign. ■

MARIA REACHI

LOOKING GOOD

continued from page 32

□ beauty and health products new this month in the stores

Floral, romantic, lingering. **Ombre Rose** is a hauntingly feminine fragrance created by designer *Jean-Charles Brosseau.* The scent is sophisticated, at the same time possessing a fragile, powderlike freshness. Lily of the valley, honey, iris, vanilla, peach, and woody undertones are all a part of the medley. The lead crystal bottle is a limited-edition work of art—black for the perfume, translucent for the eau de toilette—adorned with a frosted floral motif in relief. Perfume, $150 an ounce. At Bergdorf Goodman, Frost Bros., Sakowitz, Robinson's, Marshall Field.

The man who appreciates organization will get good use from *Oscar de la Renta*'s **Gentleman's Necessaire**—a dove-gray travel case, compartmentalized for jewelry and accessories, covered in suede-like fabric. Inside, 4 ounces each of Pour Lui eau de toilette and Lotion Vitale skin-soothing after shave, $70.

Erno Laszlo's **blushing crèmes and powders** are the latest addition to his line. In soft, subtle shades like Currant and Heather. In sleek black-mirrored compacts, $9 and $11.

Lancôme's **Barely Pink powder,** pressed or loose, neutralizes sallow skin tones. Gives everyone a kiss of health, and on fair skin, an ethereal porcelain finish; $10.50 and $11.50.

From *Barielle,* **Sluff and Shave Smoothing Lotion** is for wet or dry shaving. This sea-green liquid combines gently abrasive silica with emollients to lubricate and moisturize, so you can even shave without water. Great when you're traveling or on the run. Leaves legs and underarms smooth and soft. Takes the place of sloughing lotion, shaving gels, and after-shaving creams. Eight ounces, $6.75.

Maybelline's **Slim Tint Lip Gloss,** noted for its shine and soft sheer color, now comes frosted. The winning neutral: Sheerly Heatherfrost—a warm beigey rose; $2.50.

A golden khaki shadow that warms up hazel eyes is *L'Oréal*'s **"Métal" French Shadow Moisture-Finish Perle Accents.** Stays put all day . . . or night; $3.45.

Pamper yourself with a warm fragrant bath scented with **Chanel No. 5 Milk Bath Creme.** It's an opalescent liquid that silky-soft bath water softens and can also wash—and scent—fine lingerie. [illegible] ounces, $18. From a wardrobe of [illegible] Chanel No. 5 bath products, including [illegible] gel and body creme.

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Income you can bank on

In their battle for investor dollars, banks are developing some novel deals

By Paul Gross

Money-market funds fired one of the first salvos in the battle for your investment dollars back in the early '70s. From that start, they have grown like Topsy. The funds now have close to $150 billion in assets (more than some countries can lay claim to). And the phenomenal growth will continue as more and more new funds join the dozens that already exist. Even some giant stores, such as Sears, are about to offer money-market funds of their own.

As conservative as they may be—at least by reputation—bankers are starting to fight back, lest the tills run dry. Negotiated Order of Withdrawal (NOW) accounts were just one of the first answering shots. A NOW account is a checking account that pays 5¼ percent interest, which, while considerably better than nothing, still falls far short of the 17.5 percent that money-market funds now yield.

So the banks are developing a slew of new deals to lure depositors back.

The all-savers certificate

The new All-Savers Certificates are probably the biggest new weapon in the bank's growing arsenal. Up to $1,000 of the interest ($2,000 if you're married and file a joint return) earned by the new certificates is exempt from Federal taxes. It's also exempt from state and local taxes, if you're lucky—it depends on the laws of your state. The interest from an All-Savers Certificate is exempt from New York State and City taxes. However, New Jersey residents will have to pay state income taxes on the interest they earn on these certificates.

The new certificates, which are issued in denominations of $500, carry a yield that's equal to 70 percent of the yield of a one-year Treasury bill. As this was being written, an All-Savers Certificate paid 12.6 percent interest, which is quite a handsome tax-free return. If you are in a 30 percent or higher tax bracket, the All-Savers probably makes sense. If you're in the 30 percent tax bracket, for instance, a 12.6 percent tax-exempt yield is equal to an 18 percent taxable yield. However, if you were in the 25 percent tax bracket, the 12.6 percent yield from



an All-Savers works out to a tax equivalent yield of just 16.8 percent. You would be better off with a money-market fund that paid over 16.8 percent. If the fund paid 17.5 percent, say, your after-tax yield would be 13.3 percent.

The rub is that the certificates have a one-year maturity. If you withdraw your money before the certificate reaches maturity, you will be hit with two fairly painful penalties: First, the interest you earn to date will be taxable. Second, you'll have to forfeit three months' interest. So you would be wise to buy them in as small a denomination as possible. While banks have to issue them in denominations of as little as $500, they can offer them in smaller denominations if they want to. So, some banks may come out with $100 certificates.

Buying the smallest denominations possible will give you some flexibility. If you needed some money for an emergency, for example, you could cash in just part of your All-Savers certificates. That, in turn, contains the penalty you could be hit with. By contrast, if you had just one large certificate, you'd have to cash it all in even if you just needed $500. What's more, there's no advantage to buying a large certificate. Your yield won't be higher.

Bank/money-market fund combos

Some banks will soon give customers with NOW accounts access to money-market funds. The Dreyfus Corporation, for example, which runs a number of money-market funds, recently unveiled an "Overflow Plan." Here's how it works: Your bank will ask you to maintain a minimum balance of, say, $2,50 in a NOW account, which earns 5¼ pe cent interest. Any money in your ac count over that $2,500 minimum wi automatically be pumped into one of th Dreyfus money-market funds, where might earn much more.

The First National Bank of Illinois re cently created a checking account tha automatically invests your unused bal ance in either a retail repo (a repurchas agreement) or a money-market fund. I a repurchase agreement, a bank sells yo a share of the government securities owns—with the understanding that i will repurchase them at a slightly highe price at an agreed-upon date, usuall three months later. In some cases, th bank will repurchase the securities th next day. While the bank reserves th right to repurchase its securities befor the date it agreed to, few ever do. (Re purchase agreements provide them witl very cheap money.)

If you hold on to maturity, the bank simply sends you a check. If you want t roll over your money into another repo you have to notify the bank at least a week before your current repo matures The interest rate you'll get may be high er or lower than you were receiving, de pending on interest rates in general.

Whether you go for the repo or th money-market fund is up to you. If you want the balance of your checking ac count deposited in a money-market, you can choose among three Fidelity Group funds or three Dreyfus funds:

- Fidelity Tax Free Money Trust
- Fidelity Money Market Trust—U.S. Government
- Fidelity Money Market Trust—Domestic Portfolio
- Dreyfus Money-Market Fund
- Dreyfus Tax-Exempt Money-Market Fund
- Dreyfus Government Securities

The problem is that you need to deposit at least $15,000 to qualify for this program. The bank charges an annual fee of $20, as well as a charge for the money-market funds—ranging from .9 percent for investments of $15,000 to .3 percent for $400,000 or more. And those are just the bank charges. Money funds also take a management fee off the top. Investors who take part in the repo program are hit with a $10 transfer fee for every repo offering. *(Continued on page 40)*

SPEND 20 MINUTES SAYING "HE GOT THE PART." AND SPEND ONLY $3.84.



A twenty minute call anywhere state to state is only $3.84 or less, tax included. Just dial direct any time Saturday, or Sunday till 5. The chart below gives you many examples of city-to-city prices. So the next time he gets a big part, or a little part, or even if he just decides to part his hair a different way, visit by phone with someone you love and share the good news.

REACH OUT AND TOUCH SOMEONE.

All prices are for 20 minute out-of-state calls dialed direct, without operator assistance, anytime Saturday, Sunday, 'till 5 p.m.; or any night after 11 p.m. 'till 8 a.m. A different schedule of attractive dial/discount rates applies to both Alaska and Hawaii.

Rate Chart To find the rate between two cities, trace down the vertical column of one city to its intersection with the horizontal column of the other city, as illustrated.

	ATLANTA	BOSTON	CHICAGO	CLEVELAND	DALLAS	DENVER	DETROIT	INDIANAPOLIS	MEMPHIS	MILWAUKEE	NEW HAVEN	NEW YORK	OMAHA	PHILADELPHIA	SAN FRANCISCO	SEATTLE
ATLANTA		3 67	3 50	3 49	3 67	3 50	3 67	3 50	3 24	3 67	3 50	3 24	3 08	3 50	3 49	3 50
BOSTON	3 50		3 50	3 50	3 67	3 67	3 67	3 67	3 50	3 50	3 49	3 50	3 50	3 67	3 50	3 50
CHICAGO	3 50	3 50		3 50	3 67	3 67	3 67	3 67	3 50	3 50	3 50	3 50	3 50	3 50	3 50	3 50
CLEVELAND	3 50	3 50	3 50		3 67	3 67	3 67	3 67	3 50	3 50	3 50	3 50	3 50	3 50	3 50	3 50
DALLAS	3 50	3 67	3 67	3 67		2 92	3 24	3 50	3 24	3 67	3 50	3 50	3 50	3 67	3 67	3 67
DENVER	3 50	3 67	3 67	3 67	2 92		3 24	3 50	3 24	3 67	3 50	3 50	3 50	3 67	3 67	3 67
DETROIT	3 50	3 67	3 67	3 67	3 24	3 24		3 24	3 24	3 67	3 50	3 50	3 50	3 67	3 67	3 67
INDIANAPOLIS	3 50	3 67	3 67	3 67	3 50	3 50	3 24		3 24	3 67	3 50	3 50	3 50	3 67	3 67	3 67
MEMPHIS	3 50	3 67	3 67	3 67	3 67	3 67	3 67	3 67		3 67	3 67	3 67	3 67	3 67	3 67	3 67
MILWAUKEE	3 50	3 67	3 67	3 67	3 50	3 50	3 24	3 50	3 24		3 50	3 50	3 50	3 67	3 67	3 67
NEW HAVEN	3 50	3 49	3 50	3 50	3 67	3 67	3 67	3 67	3 24	3 67		3 24	3 08	3 50	3 49	3 50
NEW YORK	3 50	3 50	3 50	3 50	3 50	3 50	3 50	3 50	3 24	3 67	3 50		3 08	3 50	3 49	3 50
OMAHA	3 50	3 50	3 50	3 50	3 50	3 50	3 50	3 50	3 24	3 67	3 50	3 50		3 50	3 49	3 50
PHILADELPHIA	3 50	3 67	3 50	3 50	3 67	3 67	3 67	3 67	3 67	3 67	3 67	3 67	3 67		3 67	3 67
SAN FRANCISCO	3 50	3 50	3 50	3 50	3 67	3 67	3 67	3 67	3 67	3 67	3 67	3 67	3 67	3 67		3 67
SEATTLE	3 50	3 50	3 50	3 50	3 67	3 67	3 67	3 67	3 67	3 67	3 67	3 67	3 67	3 67	3 67	

Bell System



"Good taste means more than money"

Roger Horchow

Style is a very personal acquisition, a quality which cannot be bought and, in fact, has nothing at all to do with money. It is the ability to select the best of everything which is available to you, in order to lead a happy life and to give pleasure to the people around you.

For a taste of The Horchow Collection with a series of FREE catalogues starting in January, send your name, address and zip code to The Horchow Collection, P.O. Box 340257, Dept. NA001, Dallas, Texas 75234.

HORCHOW

MONEY

continued from page 38

Expect similar plans to pop up around the country. Chances are that many of these new deals will add credit cards to the package. Mastercard, in fact, now plans to offer a package that ties in with the Fidelity Group mutual funds. You'll get a credit card, access to a money-market fund, and possibly even be able to buy stocks through your banker. (If the deal can pass muster with the regulatory authorities, bank customers may soon be able to use Fidelity's discount brokerage house to buy stocks.

A repo with checking

The Bank of Ravenswood in Chicago recently came out with something called a MoneySystem. Basically it's a repo with checking privileges. As long as you keep a minimum of $2,500 in your account, you'll earn a high interest rate (almost 14 percent as this was being written). What's nice about the deal is that you get to write as many checks as you want—free. And you can write the check for any amount (assuming, of course, that you have enough cash to cover the check).

State-chartered banks

State chartered banks are not regulated by Federal banking regulations. Hence, they can offer a better deal, if the state's banking authorities are flexible enough. For example, the Fairfax Savings and Loan in Baltimore was paying a compound annual interest rate of 16.9 percent on checking accounts (that works out to an 18.6 percent yield). To get that rate, you must keep at least $1,000 on deposit and can write checks for only $500 or more. While the accounts are not insured by the FDIC, they are insured by the State of Maryland.

Variable rate accounts

If you're willing to tie up $100,000 for 91 days, a CD (Certificate of Deposit) that's pegged to the Federal Funds rate can offer a handsome rate of return—providing that rates stay high. In this type of deal, the CD pays ½ of 1 percent less than the Fed Funds rate. As this was being written, the Fed Funds rate was 18.76, which meant that the CD earned 18.21 percent that week—1 to 2 percent higher than the money markets were paying. If the Fed Funds rate stays high or rises, you'll make a lot of money—it's one of the highest rates around. What's more, the CD is covered by the FDIC, so there's no risk. And if you don't have $100,000, you can pool your money with relatives or friends. But before you do, consider: There's no premature withdrawal allowed except for death or incompetency. ■

UPFRONT

continued from page 20

wood and her husband always giv something extravagant—a silk scarf, piece of pure gold jewelry, a pen.

While Barbara Schubeck al ways gives her secretar a luxurious little present such as padded satin hangers for closets or an assortment of extravagant scented soaps she has also discovered another solution for people she works with but doesn't know that well. "If I have given them money all year for a service, such a photo retouching, but don't know ther well, I like to treat them to a meal in stead of a gift. We don't exchange pre sents, and it would be tactless to give them money.

Tipping a hairdresser might depend on how often you go to him or her. People who go every week often tip a Christmas. Others, who make only fou or five trips a year, feel that the tips giv en at each visit suffice.

To give liquor or not, food or flowers

Whether or not to give liquor to people is a delicate question. Baldridge says "Give it only to those who drink," which implies some research. It's a big mistake to take for granted that everyone does drink. Another woman points out that if you give liquor, you have to snoop around and find out if someone prefers Scotch or red wine. Otherwise, a gift of liquor can be seen as a perfunctory, easy way out of thoughtful gift-giving.

Boxes of candy can be a friendly expression of thanks, and some employers give them to people like the mailroom boys in an office. Anstice Carroll's staff at the Grace Church School includes a cook and four helpers. She gives paper-white narcissus plants to the women and poinsettias to the men. Inspired whim seems to be the intelligent guideline.

The point of tipping usually is to express some degree of appreciation for a service one receives, and the people who receive tips know what they're all about. It is important to be informed; an uniformed tip—whether at Christmas or other times, whether too much or too little—can have more meaning than you might want to impart. ■

Manuscripts

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Springmaid® bed fashions say yes to Kodel.

Throughout the Springmaid Grace Kelly Collection of bedroom fashions you'll find a reawakening of the romantic spirit. In this "Festival" pattern, bouquets of anemones blossom amidst a soft floral netting. And the entire ensemble is enhanced by fabrics of 65% Kodel polyester, 35% cotton. Because Kodel provides a tradition of easy care and lasting freshness. The "Festival" ensemble including sheets, pillow cases, comforters and bedspreads is available at fine stores everywhere.

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Why go halfway around the world to find a masterpiece, when you can acquire one right around the corner.

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ANTIQUES

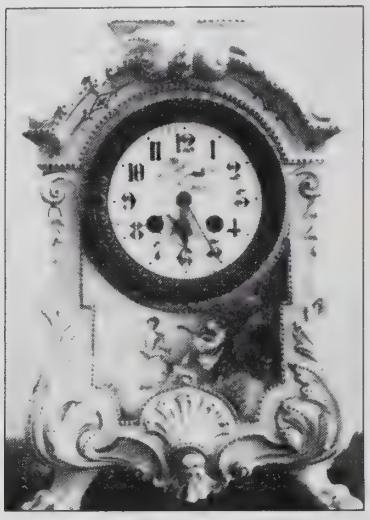
Q & A

QUESTIONS & ANSWERS

BY LOUISE ADE BOGER

REVIVED BAROQUE CLOCK

What can you tell me about the style and maker of my clock? —*B.T., Austin, Tex.*



Your Revived Baroque porcelain table clock, replete with acanthus scrolls, shells, and lion-paw feet, was made in France after 1890—perhaps about 1900.



MADE IN FRANCE

Japy Frères & Cie, who received a gold medal of honor for the original, traces its beginnings to a factory for the making of clock movements and watches established at Beaucourt as early as 1770 by Frédéric Japy. His three sons continued the business and eventually manufactured clock movements on a large scale for Paris workshops to insert into cases. In the 1880s, Japy Frères began to make complete clocks.

EMPIRE-STYLE TUREEN

From the mark and photo, can you tell me the age and style of my earthenware tureen?
—*A.J.H., El Paso, Tex.*



Ges Gesch. №

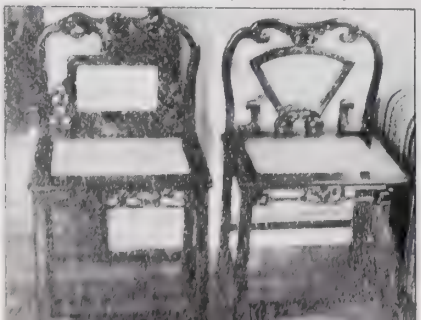
MADE IN GERMANY



Your tureen has been copied from a characteristic Empire-style silver form having a heavy, massively conceived look. To achieve this air of weight, the most prominent decoration—the wide band of classical ornament—was placed around the broadest part of the body; the size of the classical ornament was much increased in relation to the area to be decorated; the handles were placed horizontally on the shoulder. Your tureen was made in Germany after 1890; its registered design indicates considerable numbers were made.

CHINESE CHAIRS

I would like to know the age of my Oriental chairs and how they were used.
—*N. S., Phoenix, Ariz.*



This type of Chinese chair, which is very much in the native fashion, complete with marble insets in the back and seat, has always enjoyed considerable popularity in the Western world and is still in favor today. Your chairs probably date toward the end of the 19th century. These chairs tend to look especially well in a formal setting, where comfort is not the chief consideration.

©1981 R J REYNOLDS TOBACCO CO

Do you think you're smoking the lowest tar cigarette? Think again.

Why do you think your brand is lowest? Because its ads say so?

But other brands' ads are saying the same thing—that they're the lowest in tar.

Just where is a tar-conscious smoker supposed to turn?

Well, numbers don't lie. So we've put the tar levels of all these claiming-to-be-lowest brands into the chart below.

That way you can see just how much tar your brand has. And something else—there's <u>one</u> brand lower in tar than any of the other "lowest" tars.

Now is the lowest 100s Box. Now is the lowest 100s Soft Pack. And there's no cigarette in any size that's lower in tar than Now.

Do you want to know for sure that you're smoking the <u>Ultra Lowest Tar</u>™ brand?

Well, there's only one—Now.



Box



Box 100s

NUMBERS DON'T LIE. NO CIGARETTE, IN ANY SIZE, IS LOWER IN TAR THAN NOW.

	80's box	85's soft pack	100's box	100's soft pack
NOW	Less than 0.01mg	1mg	Less than 0.01mg	2mg
CARLTON	Less than 0.01mg	1mg*	1mg	5mg
CAMBRIDGE	Less than 0.1mg	1mg	—	4mg
BARCLAY	1mg	1mg	—	3mg

All tar numbers are av. per cigarette by FTC method, except the one asterisked (*) which is av. per cigarette by FTC Report May '81.

NOW

The Lowest

The lowest in tar of all brands.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

BOX, BOX 100's: Less than 0.01 mg. "tar", 0.001 mg. nicotine, SOFT PACK 85's FILTER, MENTHOL: 1 mg. "tar", 0.1 mg. nicotine, SOFT PACK 100's FILTER, MENTHOL: 2 mg. "tar", 0.2 mg. nicotine, av. per cigarette by FTC method.



Tell somebody you need one.

This Christmas why not do a little hinting for a gift you really need?

Whether you get the VISE-GRIP GIFT SET®, or the new VISE-GRIP® Home & Hobby Tool Set™, you'll have 2 sizes of the world's most useful hand tool.

So tear out this ad. Tape it to your mirror. Somebody will get the message.

VISE-GRIP

Wherever quality tools are sold.

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DeWitt, Nebraska 68341

The new air fresheners that look as beautiful as they smell.

Mr. Culver's Sparklers AIR FRESHENER

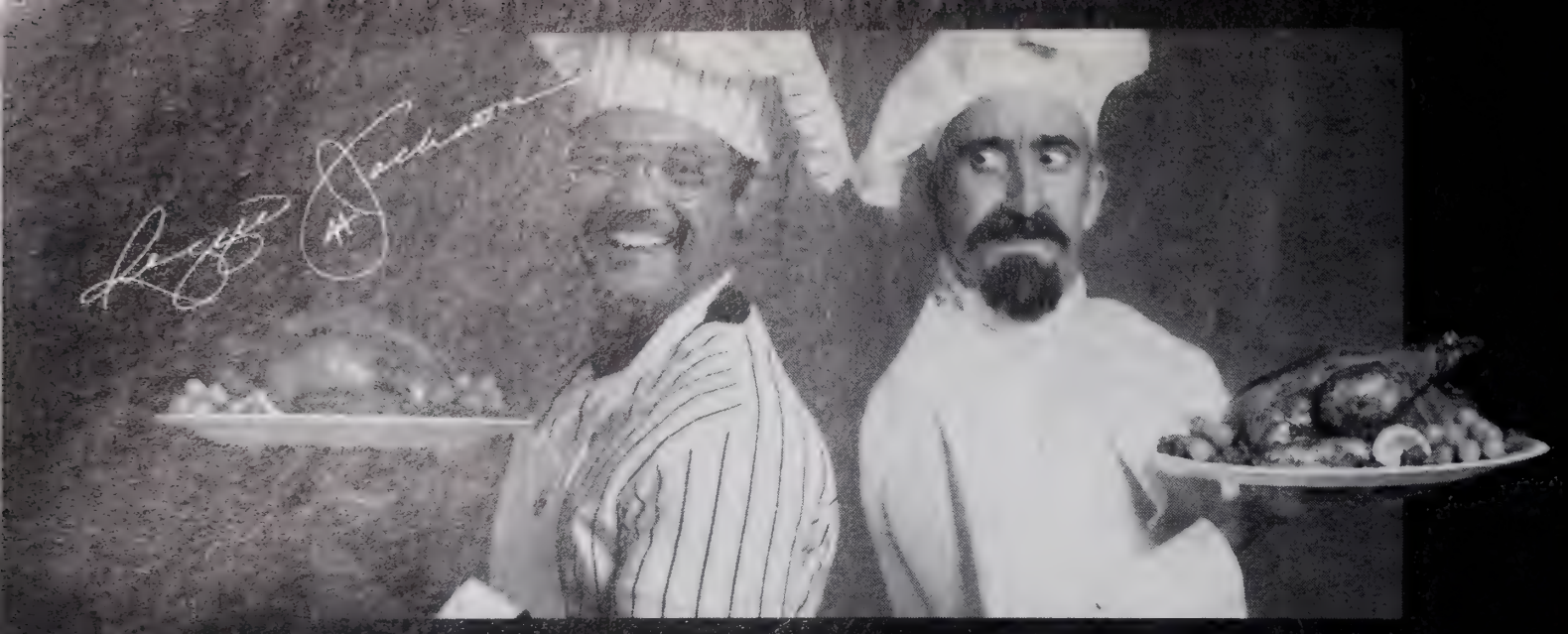
Outdoor freshness indoors.

Imagine air fresheners that look as pretty as real stained glass yet keep every room in your home smelling like it was just washed with sunshine.

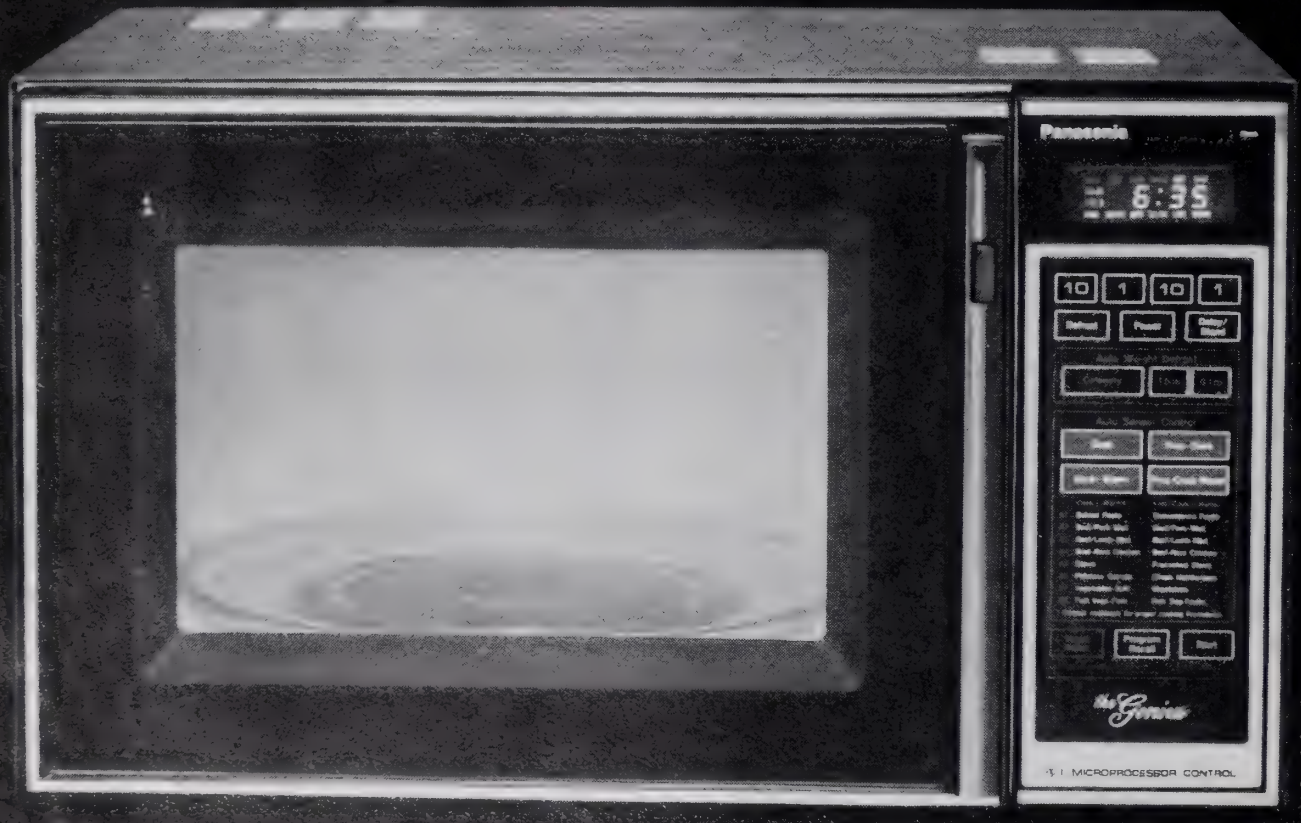
Hang up the Sparklers Owl for a Summer Greens fragrance that's bright, breezy, spirited as a summer day. Or choose the Sparklers Tulip with its delightful Floral Medley scent, a naturally sunny blend of country flowers and rose petals. The Sparklers Butterfly gives off a Woodlands bouquet that's clean, green and invigorating as a breath of cool forest air.

Mr. Culver's Sparklers. What a beautiful way to freshen every room in your home.





"My Panasonic Genius™ microwave oven with Auto Sensor and Cook-A-Round™ Turntable lets me beat Henri at his own game."



Henri's goose is cooked. Even a French chef can't compete with a genius. He can't compete with me, Reggie Jackson, or my Panasonic Genius microwave oven. It's the only microwave oven with both an Auto Sensor Control and Cook-A-Round Turntable. All Henri has is an ordinary microwave oven. Poor Henri!

With just one setting, the Genius Auto Sensor can defrost, cook and keep food warm, automatically. Henri has to reset his oven for each step. What a waste of time.

And whether I'm cooking "Reggie Roast," or "Chicken à la Jackson," the Auto Sensor Control makes sure it comes out perfectly. And I don't have to use a temperature probe. Henri has to insert a probe and then make complicated calculations to cook. Too bad, Henri!

What really stacks the odds against Henri is how evenly the Genius cooks food. Its magnetic Cook-A-Round Turntable constantly rotates the food while it cooks. Henri has to rotate the food by hand. And handle hot foods.

Really, anyone can beat Henri at his own game. All it takes is a genius. A Genius microwave oven from Panasonic.

Panasonic®
just slightly ahead of our time.

The American Goldfinch

by Peter Barrett

or the first time–
ne internationally renowned
ildlife artist creates
n original sculptured bell.

ntricate sculpture in fine,
and-painted porcelain . . .
the very attractive price of $60.

and-decorated with pure 24 karat gold.
culptured life size / Hand-painted
imited edition

he American Goldfinch' reflects all the beauty of vo great traditions. Combining the intricacy of a and-painted porcelain sculpture . . . and the lilting agic of an exquisite bell . . . to capture that miracle nature known as a songbird.

rtist *Peter Barrett* has won international acclaim for s work—from the time of his first exhibition in ondon's famed Royal Academy to his recent ommissions from the Royal Society for the rotection of Birds. Now, in his first sculptured bell, e has re-created nature's own richness of detail.

ere, a splendid little Goldfinch cocks his head to vestigate a cluster of wild thistles. The individual arbs of his gold and black feathers—even the tiny ints of each leg and foot—are portrayed with xacting precision. Each thistle is a wonder in itself, ith every one of its needle-sharp quills superbly ptured. And the graceful bell of snow-white bisque orcelain is embellished with *pure 24 karat gold.*

oth Goldfinch and setting are sculptured *life size.* ach sculptured bell will be individually handcrafted nd hand-painted by Franklin Porcelain in apan—home of many of the world's most gifted orcelain craftsmen. Importantly for collectors, this Franklin Porcelain's *first* sculptured bell—and the rst in a series portraying songbirds of the world.

he American Goldfinch' will be issued in a single, rmly limited edition. A restriction of just *one* Goldfinch' bell per person will be enforced, and the otal edition will be limited forever to the exact umber of individuals who order the songbird bells y the close of the issuing year—1981. Then, to nsure the edition remains permanently closed, the orcelain molds will be *broken.*

o endow your home with a work of singular beauty . . and acquire a future heirloom for your family . . . ou need only return the application on this page. lease note the expiration date it bears—*December 1, 1981.* To be valid, it must be received with a ostmark no later than December 31, 1981.



Shown smaller than actual size
the sculptured bell stands approximately 5 inches tall

© 1981 FP

RESERVATION APPLICATION

The American Goldfinch

Valid only if postmarked by December 31, 1981.

Franklin Porcelain
Franklin Center, Pennsylvania 19091

Please accept my reservation for *'The American Goldfinch'* by Peter Barrett. This original sculptured bell will be handcrafted for me in the finest hand-painted porcelain.

I understand that I need send no money at this time. I will be billed in three equal monthly installments of $20.* plus $1. for shipping and handling, with the first payment due before the work is sent to me.

**Plus my state sales tax*

Signature _____
ALL APPLICATIONS ARE SUBJECT TO ACCEPTANCE

Mr./Mrs./Ms. _____
PLEASE PRINT CLEARLY

Address _____

City, State, Zip _____

Limit: One per collector.

EDITED BY
ELIZABETH GAYNOR

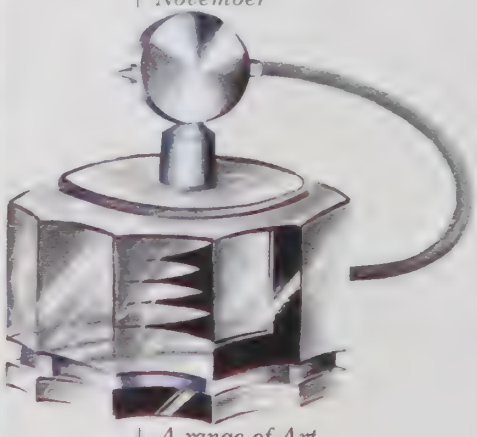
Gift-giving savvy: finding something special



Phyllis Pressman



Sugar shaker by English Art Deco potter Clarice Cliff; show of her work is on at Barney's in November



A range of Art Deco atomizers is available; this one is French Art Deco



Austrian horn salad servers and other serving pieces are unusual finds at Barney's

Buying a present in a men's clothing store too often yields another necktie. But the odds are against it if the store is Barney's in New York. That's because Phyllis Pressman, following her intuition, has been the persuasive force in creating both a gift arcade and antique shop within the well-known store.

But make no mistake. These are not "men's" gifts; in fact, they're not "women's" gifts either. They are simply very special things that might afford pleasure to anyone. Says Mrs. Pressman, "I buy things for the shop I want for myself—the *best* I can find."

What's the "perfect" gift? "I focus on the person for whom I'm choos course, when I use my imagination to find somethi unique. That's where the th the shops here come in. In Antique Shop, we sell wond art pottery, things from the and '30s, old Georg Jensen hard-to-find pieces. We go o our way on buying trips to Europe to ferret out new th for the Chelsea Passage arc things that are special becau they're generally not availab this country."

What's your favorite kind gift to give or get? "Somethi can use, like a beautiful Sco lap robe a friend brought m Presents that are both pract *and* beautiful make the mos sense to me.

"For a birthday, I gave someone a lovely picture fra with an old family photo in When I visit and see the fra her desk I know how much pleasure it has given her. Pr that express a personal senti are the most treasured."

Temptations at Barney's r from duck decoys and delux picnic hampers, *below*, to Fr preserves, Italian linens, and

"Really good gifts are difficult to find in most 'gift shops'"





Art Nouveau Tiffany bowl is one of many antique silver pieces

antique silver.

Mrs. Pressman is responsi for many of the niceties the family-run store takes care t provide: café, window garde antique display pieces. She reports directly to the presid Fred Pressman, to whom she is married. "It's great —I have two very good partnerships with my husban

Homestyle continues, p. 50

Michael Geiger, Stephen Kelemen, Joyce R

Graduate To Myers's Famous Flavor!
The First Collection of Luxury Rums.

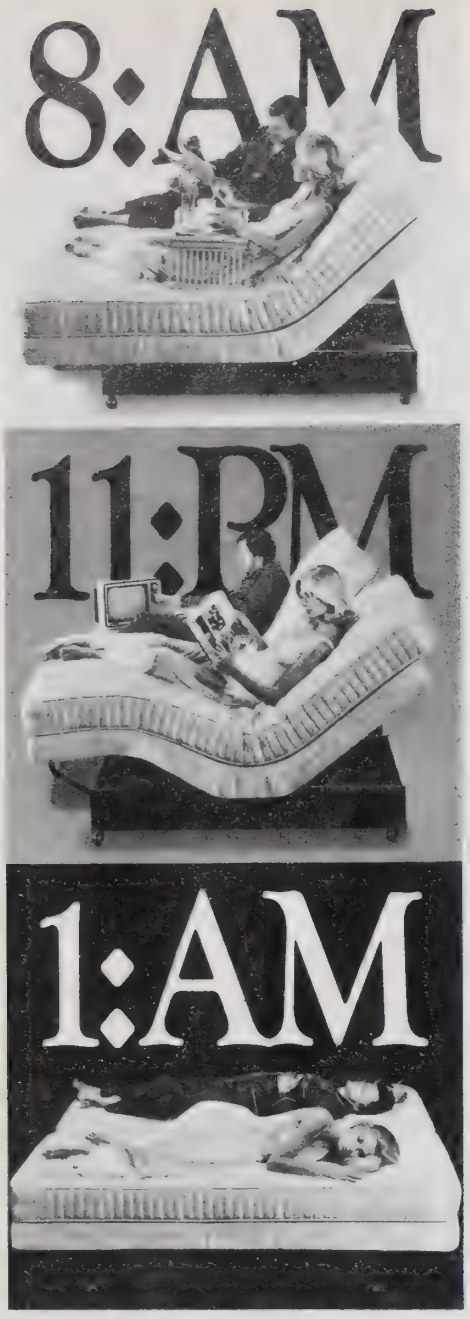
Myers's Original Dark
The deep, dark ultimate in rich rum taste. The beginning of the Myers's flavor legend.

Myers's Golden Rich
A uniquely rich taste inspired by Myers's Original Dark. Superbly smooth and beautifully mixable.

Myers's Platinum White
Exquisitely smooth and born to mix. With a subtle richness that could only come from Myers's.

Myers's. The First Collection of Luxury Rums.

MYERS'S RUMS, 80 PROOF, FRED L. MYERS & SON CO. ORIGINAL DARK IMPORTED AND BOTTLED IN BALTIMORE, MD. PLATINUM WHITE AND GOLDEN RICH PRODUCED IN ARECIBO, P.R.



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BY SIMMONS

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...Steam Repeller
...treated with ComPoint

Wreaths—they're not just for Christmas anymore



A basic vine wreath is like a basic black dress. You start with something simple, then add whatever pleases you. Keep it and change it seasonally." Pamela Ventouras says now is a fine time to be pruning (wisteria, grape, bittersweet, red twig dogwood), soaking vines in the bathtub and shaping them in a tight, even way (wisteria with gladiolus and greenery, *above*), or loosely, following natural curlicues (grape with eucalyptus, gilt wood roses and pineapples, tinsel, *right*). The possibilities are endless. So are her creations, both fresh and dry, at Persephonie, New York.

Alan Veldenzer

"Use simple, natural materials in an exotic way, or use very sophisticated materials and make them romantic."

Return to craftsmanship

Introduced at North Carolina furniture market in October: 35 hand-crafted, detail-perfect English reproductions by Baker. Antiques expert Sir Humphrey Wakefield combed stately homes for the 18th-century models. Right: *A 1755 Chinese Chippendale blue-black lacquer chair with gilt Chinoiserie. "Its simulated bamboo carving is most rare in early Chippendale," reports Sir Humphrey.*



SHARP® INTRODUCES AN OVEN WITHIN AN OVEN WITHIN AN OVEN.



AS A MICROWAVE OVEN, it's better for fish, vegetables, lasagna and frozen foods. It cooks so quickly, they taste fresh, flavorful and never dried out. And Sharp's exclusive Carousel® turns the food so you don't have to. Which means you won't have to worry about being a microwave oven attendant. Or about "hot and cold spots" that can give you unevenly cooked food.

AS A CONVECTION OVEN, it's better for bread, cakes, pastries and pies. It circulates the air to cook faster than conventional ovens. And this constantly moving air surrounds the food, quickly heats the outer portions and seals in the natural juices. Food tastes more flavorful and looks as good as it tastes. Because Sharp's convection oven browns and crisps easy as pie. Whether it's an apple pie with golden-brown crust, or a crisp pizza, Sharp makes the convection oven a perfection oven.

IN COMBINATION, it roasts and bakes to perfection. And Sharp's microcomputer lets you program microwave, convection, or combination cooking at the touch of a button. See Sharp's C.C.M., Carousel Convection Microwave (Model R-8320) at Sharp dealers. Sharp Electronics Corporation, 10 Sharp Plaza, Paramus, N.J. 07652

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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.


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KOOL
Filter Kings
Wherever the music is hot,
the taste is Kool. Because there's
only one sensation this refreshing.
15 mg. "tar", 1.2 mg. nicotine av.
per cigarette, FTC Report May '81

Brilliant flowering plants for Christmas

Plants from warmer climates can be made to burst into color in time for the holidays

By Richard Langer



Thanksgiving Cactus



Christmas Cactus



Easter Cactus

Half the world celebrates Christmas with temperatures in the '90s and the garden at its peak. December is, after all, close to midsummer in the Southern Hemisphere. For those of us in the north, this calendar confusion produces a colorful gift in the form of flowers from down under. Accustomed to blooming in their season rather than ours, they produce such holiday spectaculars as poinsettias, given a judicious control of light to match that of their home climate. Actually, poinsettias come from Mexico, but areas of Mexico still warm enough to have a semitropical Christmas. And, while I agree that poinsettias are almost as much a part of holiday greenery these days as Christmas trees, a number of other flowering plants should be considered as well.

Kalanchoes are high on the list. Not the velvety-leaved *Kalanchoe beharensis* nor the equally fuzzy *K. tomentosa*, popularly known as the panda plant—what I have in mind is *K. Blossfeldiana* with its brilliant scarlet, yellow, and orange flower heads. Red is by far the most popular color for obvious reasons at this time of the year, but if you should find a yellow one, get it. The golden brilliance adds a special touch of brightness to the gray of winter.

There are well over 100 species of kalanchoes growing wild from Africa to India, China, and Madagascar. The hybrids, raised for their compact growth and floriferous nature, often boast flower heads more than twice the size of those of the native plants.

Kalanchoe care is easy. The plants like bright light and temperatures on the cool side. Chances are your home is fine for them as long as the plants aren't kept near radiators or the fireplace. Being succulents, they can adjust well to dry indoor air, which means you don't have to worry about misting the plants or otherwise trying to raise the humidity around them, the way you do for many house plants.

During the flowering season, the plants need a good deal of moisture and should be well watered. Potted in a fairly sandy mixture, which automatically affords good drainage, they will not give you cause to worry about the soggy soil so fatal to almost all house plants. Simply water them heavily enough, so that a little excess runs out the bottom of their pots, repeating whenever the top half-inch of soil feels dry to the touch.

Once the flowers fade, cut off the bloom stalks and place the plants in as sunny a spot as possible. Start a regular program of fertilization by March and keep it up until July, at which point a teaspoon of bone meal scratched into the top of the soil will act as a blossom booster for the following holiday season. Setting the plants outdoors in summer for extra ventilation and cool nights is also a good idea, if possible.

Kalanchoes grow naturally in areas of limited rainfall. Come September, it's time for the dry season. Cut the watering down to half of what you have been giving the plants, and move them to a spot where they receive no more than 10 or 12 hours of light a day. The kalanchoe is not as touchy about short light days as the poinsettia, but the plants should receive next to no artificial light after dark. By December, the seasonal blooms should be erupting in color once more.

Echeverias are rosette-forming plants with leaves attractive in texture and metallic in color. Superficially—very superficially—they resemble kalanchoes and their culture is similar. Free-flowering, with long-lasting blossoms, most of the echeverias are large, used most frequently as bedding plants. However, a number of the compact hybrids, particularly the orange-flowering *E. xImbricata,* are splendid indoor holiday bloomers. *E. affinis* with its dark leaves and red flowers rising on thick stems, also makes an excellent holiday plant, although it has no specific celebration associated with it, as does, say, the Christmas cactus.

There has been such great confusion among holiday cacti—Christmas, Easter, and Thanksgiving—that one mail-order firm has begun advertising a "Chreaster cactus." The holiday cacti are all epiphytic jungle varieties, with a liking for bright light but not prolonged direct sun. Also, unlike their desert cousins, they prefer soil kept constantly moist, though never wet. The soil itself should be a rich, humusy mix such as you would use for other epiphytic jungle plants. Fertilize lightly every two weeks during the growing season, from late spring through August. Good air circulation is essential.

Being photoperiodic, these cacti need long nights and short days to encourage them to blossom. Long nights in this case means 13 hours or more. For best results use grandma's old double-ten plan: 10 weeks with only 10 hours of light a day before you want the flowers. You may have to tuck the plants into a cool closet every night during those months. For really good blooms, no light means *no* light. Even 60 seconds of light in the middle of the night is enough to disturb the plants' somnolence. Night temperatures should be between 50° and 60°F, but if you can keep tight control over the light cycle, they can go as high as 65°. Supply enough water to keep leaves from shriveling.

Oh yes, about which cactus is which:

Continued on page 56

Karen Lee Gra

081 Praline Liqueur. 40 proof. Praline Emporium Co., New Orleans, LA.

Praline & parties



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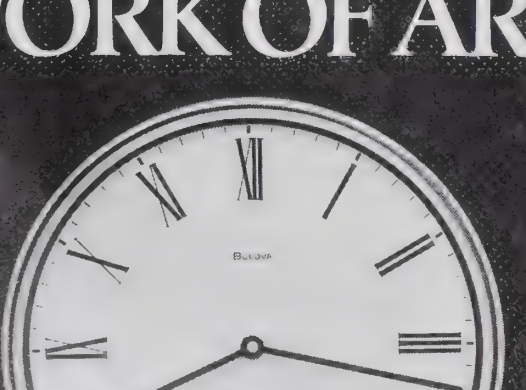
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PLANTS

continued from page 54

Well, according to latest nomenclature *Schlumbergera,* whose flat, jointed leaves have saw-toothed edges, is the Thanksgiving cactus. *Schlumbergera Bridgesii* has rounded teeth and is the Christmas cactus. *Rhipsalidopsis Gaertneri* is the toothless Easter cactus. When buying, check the plant's teeth if you want blooms for the right holiday.

Similar to the holiday cacti are *Epiphyllum,* or orchid cacti. Blooms are even more impressive and carry on the show from spring into summer. Although the genus has about 16 species, these cross easily with other genera. Hybrids are common, with iridescent blossoms in every color except true blue and deep yellow, and from 2 to 10 inches in diameter.

The plants need a rich, friable soil such as equal parts loam, peat moss, and sand or perlite. One spoonful of steamed bone meal per 4 inches of pot is a good idea, since epiphyllums need plenty of phosphorus. Fertilize with a low-nitrogen compound every second week during the growing season, which begins in March but should be delayed until July for holiday blooms. At the same time moisture must be maintained to a high degree. Keep in bright light, but with little direct sun except during late summer.

Orchid cacti normally rest from November to February, though you will want to try to delay this so it occurs from March to June. They should be kept cool then. About 50°F is good. During the summer, if night temperatures do not drop below 55F°, these cati love to be outside for a few months of fresh air. On the opposite side of the wall, *Epiphyllum* species do well indoors under artificial light, such as Vita-Lite or Gro-Lux fluorescents, as long as air circulation is good. Artificial light means you can control the growing season easily.

The plants may have to be staked since the leaflike stems tend to get out of hand, appearing ready to crawl every which way. Crawl they do, as a matter of fact. In Brazil, growing wild, an epiphyllum starts more or less at ground level, throws stem up and out, and anchors wherever it makes contact with something higher. Then another stem and another reach up. Over the years a plant will spread, with the new stems taking root. Eventually pieces of the plant in the form of new offshoots make their way to a comfortable niche high in the crotch of a tree.

If this gives you the idea orchid cacti might do well in a hanging basket, you are right. Should they become too long and rat-tailed looking, pinch off the stems at the leaf joints. This will encourage them to fork and branch, giving you easy-to-root cuttings for even more flowers the following holiday season. ■

continued from page 28

and and the People (Crown, $35 until ec. 31; thereafter $40) is an exception-ly handsome volume chronicling the story of that ever-fascinating country, ving full attention to its arts and sci-ıces, its cultural heritage, and its pres-ıt lifestyle and political structure. The lustrations, reproductions of art and tifacts, and full-color photographs of resent-day China are dazzling.

battery of cookbooks

he New James Beard (Knopf, $16.95) ves over 1,000 recipes, all newly cre-ed or freshly reworked by the master. s always, Beard's recipes are easy to llow and a new cook should have no ouble with most.

Cook It Now, Serve It Later (Bobbs-Merrill, $14.95) is Maurice Moore-Bet-y's way to get your meals ready in time ithout any last-minute hysteria. He resents a wide variety of work-ahead lans, recipes, and tips, plus menus for ll occasions wherein the work can be one well in advance.

McClane's North American Fish ookery (Holt, Rinehart and Winston, 22.95) by A. J. McClane contains over 00 recipes for cooking fish and sea-ood. . . . But if you like your fish raw, **he Book of Sushi** (Kodansha, $15.50) y Kinjiro Omae and Yuzura Tachibana ells you how to prepare it, serve it, pre-ent it, and eat it in your own home.

It's not hard to find a recipe for any-ning, but you may not always know ow to perform the various procedures equired. **Cooking Techniques: How to Do Anything a Recipe Tells You to Do** Little, Brown, $24.95 until Dec. 31; 29.95 thereafter) solves this problem icely. With copious step-by-step illus-rations, Beverly Cox and Joan Whit-nan explain techniques for slicing, tuffing, cleaning, shaping, serving, and nore. A real aid for the beginner.

For anyone intrigued by Chinese cui-ine and who is standing over the wok vondering what to do next, **Chinese Technique** (Simon and Schuster, $16.95) y Ken Hom with Harvey Steiman uses nore than 1,000 photographs to explain ver 100 techniques, from the simple use f the Chinese cleaver to the complex-ties of preparing Peking Duck. Has cores of recipes, too.

How Cooking Works (Macmillan, 19.95) by Sylvia Rosenthal and Fran Shinagel explains basic techniques in cooking, what happens to food as it cooks, how to read labels, how and what foods to buy. Hundreds of recipes.

Great reading

Poems and Sketches of E. B. White (Harper & Row, $12.95). Approximately 50 poems and 35 sketches by one of the finest stylists of our time. Not to be missed! *(Continued on page 189)*



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Going places, finding things

SOUPER MUSEUM



Soup tureens, plates, ladles, and spoons from 24 countries make up the first-rate and unusual collection of the Campbell Museum in Camden, New Jersey. Eighteenth-century porcelain and silver tureens and ladles—most made for the European royal families—are the basis of the collection. But the museum has contemporary works, too, as well as examples from Mexico, the U.S., and Asia—an 18th-century Chinese porcelain ox tureen is shown above. Visitors also see a silver boat tureen, complete with portholes and guns, made for Catherine the Great; a faïence rooster tureen from France; a soup plate from the White House service of Abraham Lincoln; and tureens by Paul Storr, de Lamerie, and Revere. The museum, funded by the Campbell Soup Co., is located at 1 Campbell Place, Camden, N.J.; (609) 964-4000.

England for Christmas, Rio for different tastes, helicopter ride for fun

FAR FROM THE MADDING CROWD

For Christmas this year you can give yourself a 4-day stay in a superb English country-house hotel. Beginning December 24, Eastwell Manor is offering guests luxury accommodations along with a children's choir singing carols, midnight mass at the local church, snooker tournaments, mince pies, and hot toddies. Eastwell Manor is a stately stone house set in 3,000 acres of Kent countryside—a 1½-hour drive or a train ride to nearby Ashford from London. The hotel has 20 large bedrooms and an excellent nouvelle cuisine restaurant. Reservations: Eastwell Manor, Eastwell Park, Ashford, Kent, England, TN25 4HR. Tel: Ashford 35751.

bike-hike in Florida's Everglades



An hour's drive east of Miami on the swamp-traversing Tamiami Trail (Route 41) brings you to a sign that says "Shark Valley." Shark Valley is a back door to Everglades National Park—the main entrance is further south—and although a couple of rangers are on duty you pay no entrance fee. There are three ways to explore the area, including the two nature paths, enjoy the tram that departs four times a day for [illegible] mile paved path that loops [illegible] observation tower [illegible]

the swamp. In case you're traveling without your own bicycles, there are rows of them near the entrance that you can borrow on a first-come, first-serve basis. The reward of going the entire 15 miles is getting to climb the tall overlook tower at mid-loop to see the almost unsettling vastness of what the Indians around here call "The River of Grass." The Everglades are the little-acknowledged life-support system for all of South Florida, a delicately balanced ebb and flow of sweet and salt, wet and dry. They teem with life. Riding your bikes with the creek to one side of you, the naked swamp to the other, you'll see a floating log suddenly transform itself into an alligator. Gorgeous water birds casually swoop down for a landing: great blue, little blue, and Louisiana herons, egrets, all sorts of ibises, and, like a distant pink cloud on the reflecting water, communities of roseate spoonbills. And there are always anhingas—the black-and-beige snake [illegible] underwater [illegible]

Continued on page 60





The Mascheronis' bag is sculptured, uncluttered, carefully crafted and





yes, it's Samsonite.

John and Sarina Mascheroni are a successful design team, famous for creating exciting furniture and fabrics that meet real needs.

"That's why we use this Silhouette II luggage," Sarina says. "It has the clean, uncluttered lines we prefer. The sculptured handle is amazingly soft and comfortable. Yet Silhouette II is as durable as Samsonite can make it."

Samsonite

continued from page 58

Everglades deer stand ankle deep in their damp grazing grounds. You might see a turtle lay her eggs on a bank. And you'll hear music—the clear melody of the eastern meadowlark, the calls of jays and crows, the songs of unseen frogs, the commanding roar of the bull alligator. Even the wind through the toothy sawgrass has its own distinctive voice. Winter is the best time to see the Glades; not only because mosquitos are a problem in summer, but winter is drier and birds and other wildlife are concentrated around smaller waterholes, making them easier to spot. For more information: (305) 221-8455. CORALEE LEON

□ finding great food in Rio

Hidden in pastel *Belle Époque* houses on quiet residential streets or nestled in fishing villages on the outskirts of town, Rio's best restaurants—those serving Brazilian rather than continental food—are sometimes difficult to discover on your own. For travelers to Rio for Carnival—February 20–23, in the middle of summer—or at any other time, here are six excellent restaurants serving local cuisine.

The great specialty of **Antiquarius Restaurante** is *bacalhau desfiado,* a codfish casserole. Timbale, another favorite, is an enormous but delicate crepe filled with lobster and shrimp. Moderate to expensive; 19A Espinola; 294-1049.

Macondo is tucked away in a pale-lemon *Belle Époque* house. The restaurant's version of carpaccio is translucent moist petals of beef garnished with mushrooms and parmesan cheese. About $4; Rua Conde de Irajá 85; 226-9485.

Restaurante Rio Minho is in Centro, Rio's business section. The restaurant is open for lunch only and serves the freshest fish. For an appetizer try *bolinho de siri,* a deep-fried ball of crabmeat mixed with potatoes and spices. Follow with fried prawns sprinkled with lime juice. Entrées are $7–$10; Rua do Ouvidor 10, near Avenida Permetral; 231-2338.

Confeitaria Colombo, also in Centro, is a *Belle Époque* palace with 50-foot-high ceilings and rococo mirrors on the walls that reflect blissful children and their parents eating sherbets whipped from fresh mangoes, strawberries, and papayas, and drinking soothing creamy concoctions made from fresh oranges, pineapples, and melons. Also: shrimp and lobster turnovers. Rua Dos Latoeiros 34; 232-0384.

Two of the city's best seafood restaurants are in Pedra de Guaratiba, on the city's outskirts. The back door of **Candido's** opens to the surf. Here, locals order at least one *muqueca*—seafood casserole covered with a pink-orange sauce of coconut milk, palm oil, lemon juice, tomatoes, and onions served in hot black iron pots; 395-2007.

Children climb trees in the backyard of **Dona Palmira,** an inexpensive restaurant in a private house in Pedra de Guaratiba. Specialties of the house are deep-fried puff-pastry turnovers called *pasteis,* which are filled with codfish and mashed potatoes, a cold mussel salad with tomatoes, onions, peppers. Fried local fish, such as *linguada* (flounder), are garnished with tomatoes, onion rings, and tomato-coconut milk sauce; 310-1169. ELAINE LOUIE

□ N.Y.C. by helicopter



The best part is being neatly lifted straight up off the ground. From there—Island Helicopter's heliport at 34th Street and the East River—it's 1,500 feet up in a small dragonfly-like helicopter with generous windows. On five different sightseeing rides ($15–$100) you gently swoop and hover around Manhattan's skyscrapers; two of the rides swing by the Statue of Liberty. Island Helicopter: (212) 683-4575.

□ baby boon

Relief for baby boredom on lengthy car, bus, plane, and train trips: *Traveling Games for Babies,* a new book by Julie Hagstrom, includes 26 games you can play with your children, from infants to 5-year-olds, with and without props (A&W Visual Library, $4.95).

□ booklets

1. Everglades National Park: Things to do in different areas of the Florida park, including Shark Valley, with a map and schedule of winter activities.

2. Brazil Travel Planning Guide: Cities, festivals, hotels, things to know before you go.

3. Mexico—Archaeological Wonders: Digs, pyramids, temples, museums.

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December 1981

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B. Paid circulation		
1. Sales through dealers and carriers, street vendors and counter sales	437,226	465,000
2. Mail subscriptions	731,224	708,426
C. Total paid circulation	1,168,450	1,173,426
D. Free distribution by mail, carrier or other means samples, complimentary and other free copies	22,494	17,524
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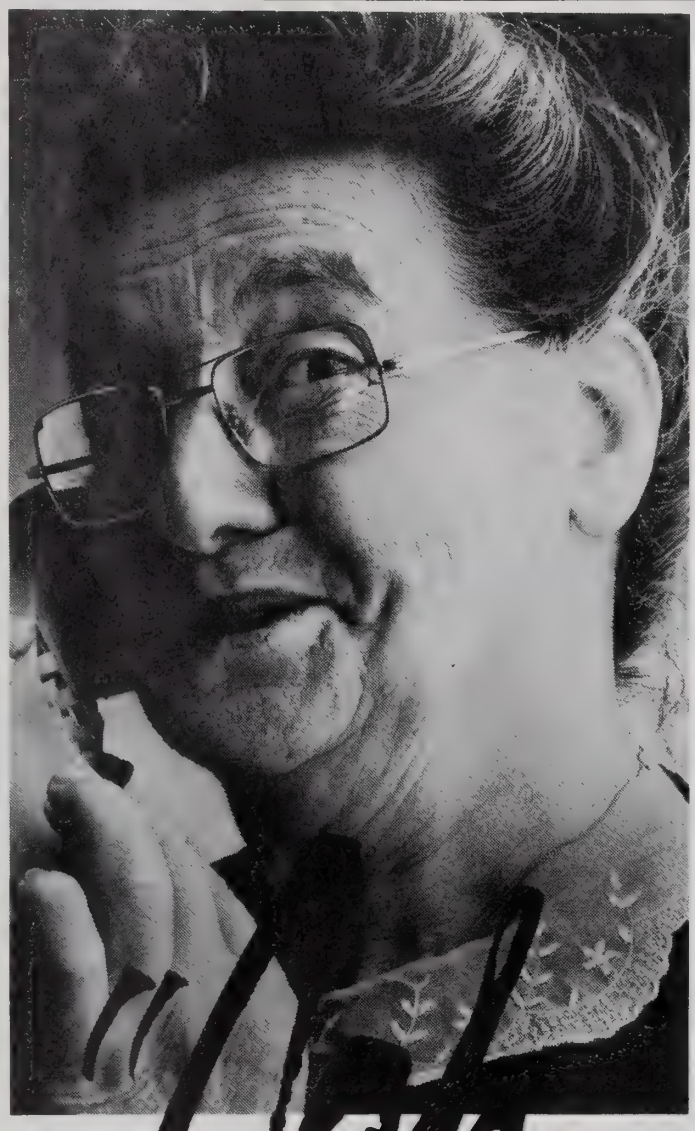
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Year after year, Christmas is the same, only different: Once we caroled from an open sleigh; now we rehearse our joyful noises in a Volkswagen bus. Once we ventured into the woods to select our Christmas tree; now we run breathlessly to the perfect spruce at the Optimist Club lot down the street. Once our families, when separated, could come together only in spirit; now we fly miles in minutes to share the season side by side. Yes, times have changed, but they are our times, and we happily rise to meet them: Can our forebears have derived more joy from roasting chestnuts over their fires than we get from the same? Can their stockings have been stuffed with more cherished surprises than our own? Can their children's eyes have been more sparkling or their cheeks rosier? Can their generous spirits have been larger? We think not. Christmas magic transcends Christmas nostalgia; from year to year, generation to generation, the season remains what it has always been—a time for ornamenting our lives with red and green, gold and silver, lights both soft and bright, songs and feasting and, above all, love; a time both for fondly choosing material expressions of that love and sharing with everyone our certain ineffable joy in giving our all.

It is our joy this December to celebrate Christmas by giving you treasures old and new alike. We lead you from the delicate crèche lovingly arranged around the Metropolitan Museum of Art's annual giant tree to the splendiferous pleasures of holiday food and drink; from the making of serendipitous Christmas wreaths to the attendance at performances of the Nutcracker Suite and A Christmas Carol across the country; from a novelist's invention of a new Christmas fable to a minister's thoughtful consideration of the joys of Christmas; from the winter birds in your backyard to the warmest brandies for your snifters. From Christmas we move to seasonless splendors: a retrospective look at the opulence of the 18th century's fashion and interiors. The renovated one-time island house of a salty sea captain. A modern retreat in a tropical paradise. A Venetian chapel turned into living space. A hand-sized, hand-painted garden book. And, returning to thoughts of Christmas, scores of volumes for the readers and art lovers on your list. Most important, we do not forget the meaning of Christmas, refusing to let it be only a secular influence in our lives; joy is joy, and giving is giving, and the spirit of Christmas, embracing all, can leave no one behind.

SPLENDORS OF THE SEASON



GLOW

Since the Star of Bethlehem blazed in the heavens, Christmas has celebrated light—candles at windows and on tables, flaming logs and flaming puddings, electric sparkle garlanding trees and streets and houses



To make a Christmas beacon of his cupola, E. Richard Keogh of Orient, New York, strings yards of tiny clear lights and hopes for the filter of frosty windows. Five hundred more little bulbs dot his ornament-laden tree.

Stephen Kaufman

WONDER

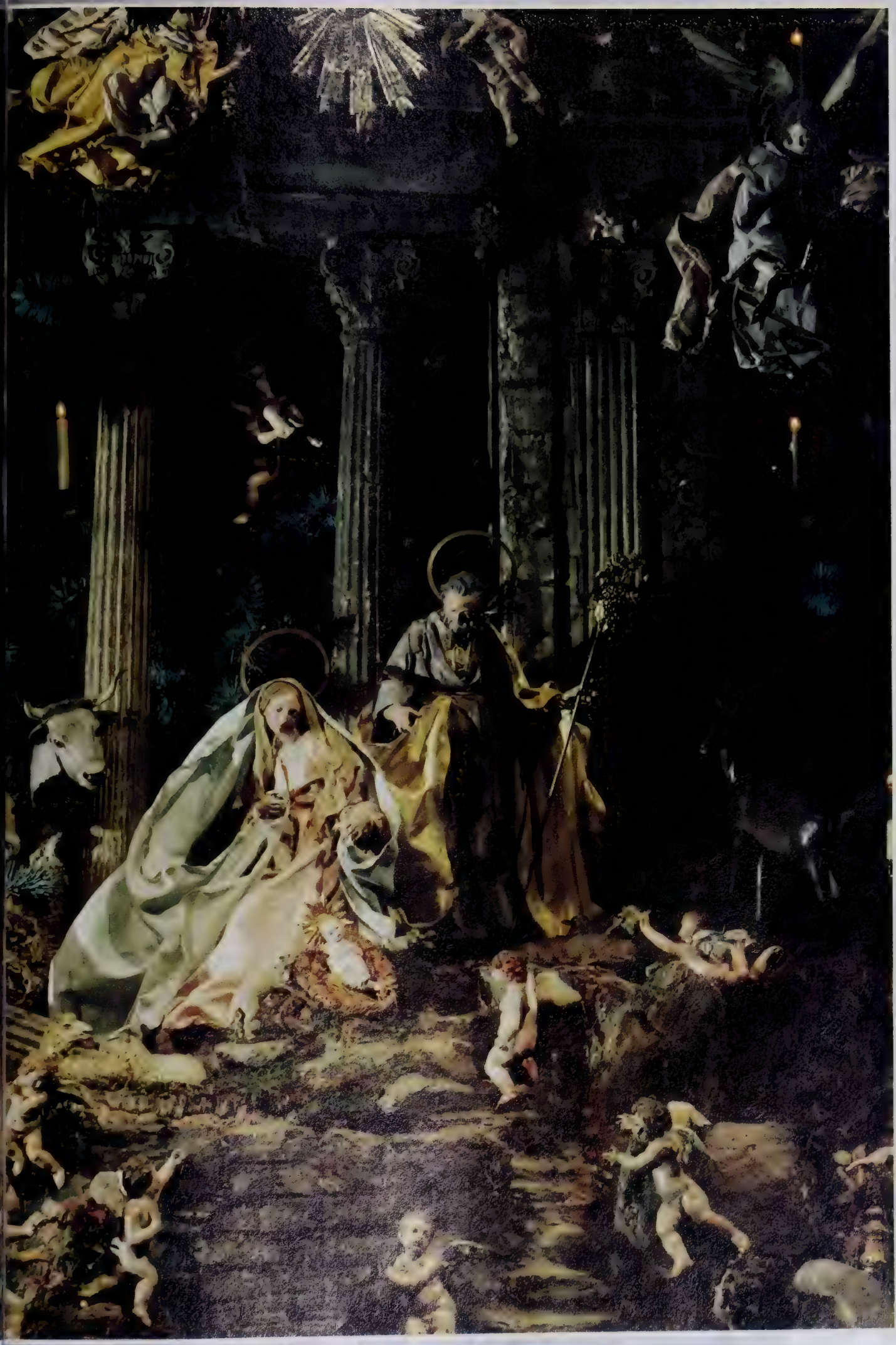




Horst

The awe and mystery and poignancy of the Nativity in a great museum's crèche and tree

Many travelers and new city residents who visit the Metropolitan Museum of Art at Christmas confess that, treeless themselves, they adopt the Met's as "my tree" along with the crèche around it—like the Christmas legend, always the same, always thrilling. Every December a 20-foot blue spruce is erected in the Medieval Sculpture Hall, and Loretta Hines Howard, her daughter Linn Howard Selby, and her assistant Enrique Espinoza position the tree's angels and candles and the crèche. Mrs. Howard spent 20 years collecting over 200 heartbreakingly beautiful 18th-century Neopolitan figures. Last Christmas, a too-small, too-low base, which made the crèche hard to arrange and view, was replaced with a handsome, partly gilded one by architect John Barrington Bayley.



TRADITION

The wreath—a world of decoration in a simple circle, and a triumphant, welcoming Christmas art



Our septet, clockwise from left: classic mix of evergreens, pine cones, rose hips, red velvet, by Hampton Greenery; evergreens with white ribbons and flowers in tiny vases; evergreens and kumquats; grapevine and fruit by Mädderlake; evergreens three ways—with showy amaryllis, bread-dough ornaments, wintertime fruits.



Shopping information, page 189

Karen Radkai



Karen Radkai

Gorgeously Baroque, opposite, *is the gold lamé designer Ronaldo Maia looped around a fireplace for a New York hostess. To symbolize the city, Maia made lady-apple place markers whose piercing arrows bear guest names. Large apples are cored to hold Queen Anne's lace, and artichokes, too, are vases. More lamé covers three tables placed for a holiday late supper in a sitting room designed by Mark Hampton.* Right: *Twinkling tabletop trees form an enchanting backdrop for a rose-studded Christmas evergreen by Marlo Flowers Ltd. Just as festive is each setting, with silver plates for the first-course caviar, red satin streamers marking each place.* Below: *At the great Biltmore House in Asheville, North Carolina, a company of pine trees stands on the front steps to welcome guests. In wicker baskets, they are decorated with red velvet bows, pine cones, and tufts of wheat. By Cathy Lyda, Biltmore staff floral designer. For holiday recipes,* *please turn to page 154.*



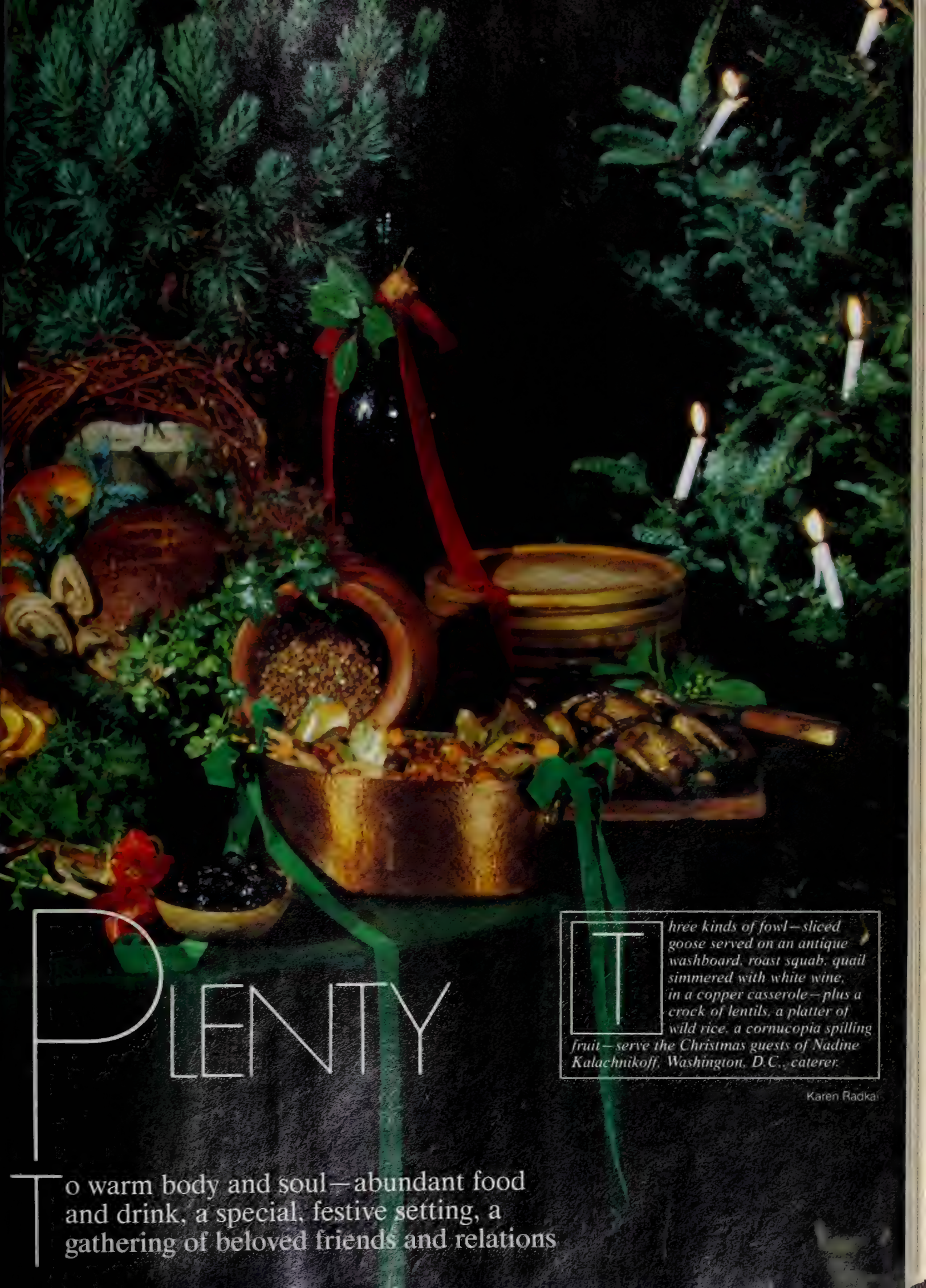


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PLENTY

To warm body and soul—abundant food and drink, a special, festive setting, a gathering of beloved friends and relations

Three kinds of fowl—sliced goose served on an antique washboard, roast squab, quail simmered with white wine, in a copper casserole—plus a crock of lentils, a platter of wild rice, a cornucopia spilling fruit—serve the Christmas guests of Nadine Kalachnikoff, Washington, D.C., caterer.

Karen Radkai

Shining baubles reflected in shining eyes: the irresistible appeal of the decorated Christmas tree





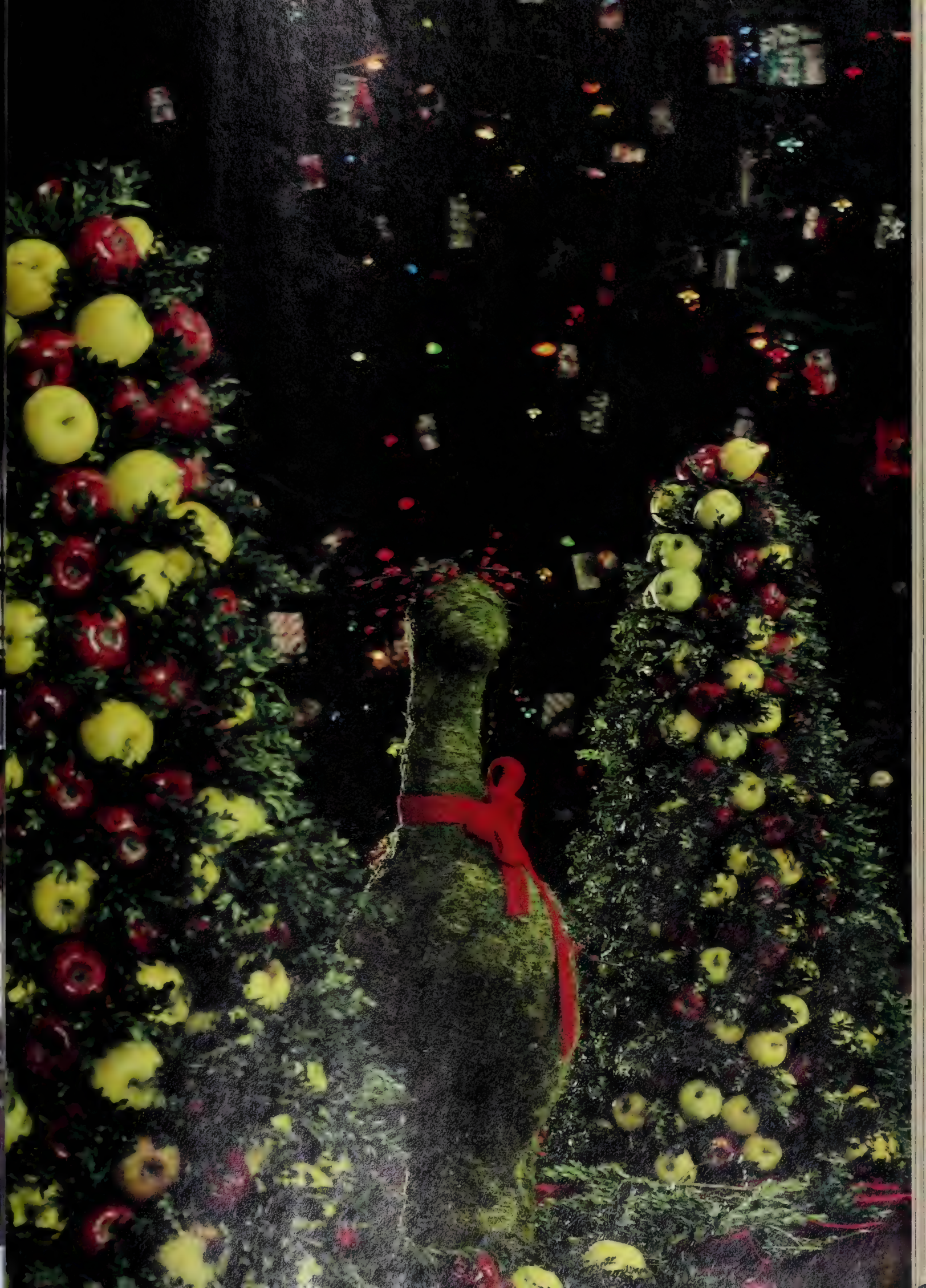
Joshua

On a banquet table at Biltmore House, opposite, live-moss topiary goose flanked by apple-studded evergreens. Designer, Cathy Lyda. Above: Tiny evergreens bagged in gold lamé wear little crystal snowflakes. By Tony's Flowers. Right: Gerald Arpino's and Robert Joffrey's autobiographical tree recalls travels and friends—the sources of their ornaments. By John Cianciolo. Left: Caterer Nadine Kalachnikoff's smaller, surprise tree is made of caramelized grapes strung on wire.



Kam

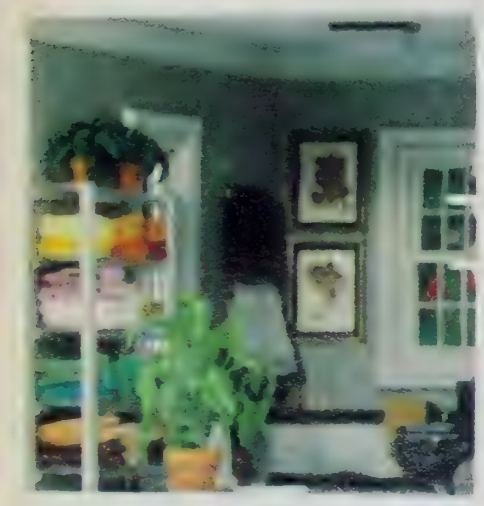
SPARKLE



FANTASY

A house, a train, a world in miniature—
eternal delights for the child that appears
in all of us on Christmas morning

















Wayne Young, artist and designer, did months of research in books and catalogues (and even found a dollhouse lumberyard) before constructing and furnishing the 1/12-scale house he had always wanted. Main rooms—dressed here for the holidays—are pure 18th century.
For more, see page 156

Tom Yee









MR. B. & THE MIRACULOUS CHRISTMAS TREE

A SHORT STORY By ANN BEATTIE

There was once (and still is! This isn't your average fairy tale) a man named Mr. B., and Mr. B. liked Christmas very much. He liked to look in store windows, through the drifts of sprayed-on snow, and see merry elves mechanically moving wrapped packages from place to place. He liked the local bakery, where there were star-shaped cookies covered with green sugar. He liked hearing Bing Crosby sing "White Christmas," although it made him sad to think that Bing's golf games were no longer with Bob Hope, but with the angels. Mr. B. liked everything about Christmas, but best of all he liked selecting his Christmas tree. Mr. B. had (and still has!) a finely developed sense of aesthetics, and the tree had to be just right: not too tall, not too short, not too wide, not too thin. It had to look just right in Mr. B.'s condominium.

Mr. B. had a friend named Miss Frou (and still has her!), and Miss Frou loved Christmas because it was as lovely a season as she was a person. Miss Frou had something (besides conceit) that Mr. B. did not have: She had a shiny Volvo, and just before Christmas she received a call from Mr. B. saying, "Oh, Frou, will you take me to chop down a Christmas tree?"

This message was left on Miss Frou's answering machine, and when she got home she called Mr. B. and asked him why he didn't get a tree from the lot on the corner.

"I have often walked down this street before," sang Mr. B., because he was very fond of singing, and anything that reminded him of a song made him sing a bit of that song. People in conversation with Mr. B. were often surprised to be answered by a few bars from *Brigadoon.* At any rate, Mr. B. informed Miss Frou that anyone with a spirit of adventure would realize that it was much more pleasing to go into the woods and select a tree and chop it down.

Now, Miss Frou was a very sophisticated young lady, but when she heard that Mr. B. had an ax—that a peace-loving man in a condominium had an ax—she had a moment's pause.

By this point you understand that (1) they were odd people and (2) they were friends, and friends, in the spirit of Christmas, do generous things for other friends. So Miss Frou jumped in her shiny car and drove to Mr. B.'s condominium.

Mr. B. happily settled into Miss Frou's car. He gave her directions as to how to get to the tree farm, and off they sped, driving deep into the woods, up a curving unpaved road, until they came to a sign that gave instructions: They were to cut down the tree they liked, then have it measured by the man who stood at the back gate.

Mr. B. searched and searched, and finally he found the right tree. It was just the right tree in every way; he would stand it in the corner of his condominium, where his Folon poster now hung (a fifth grader's version of what people would look like the day the world ended, as far as Miss Frou was concerned) and decorate it so splendidly that it would be the finest tree anyone had ever seen.

They did not take credit cards, so Mr. B. had to borrow a little cash from Miss Frou, but Miss Frou did not mind. She had never seen him so happy.

As they were driving back to Mr. B.'s condominium, Miss Frou turned to Mr. B. in a concerned way, as he cleared his throat for the second time.

"Oh, I hope it is not the flu," said Miss Frou.

"Dear," he said, "that wasn't me clearing my throat."

Miss Frou listened attentively to her tape deck. Indeed, it was not likely that George Harrison was clearing his throat in the middle of "Hong Kong Blues."

The tree said, "Pardon me."

Mr. B. looked at Miss Frou. Miss Frou at Mr. B.

"Wrong," said the tree. "You have to look in the back seat."

Mr. B. turned. Miss Frou turned. There was a Christmas tree, nicely shaped, about 6 feet tall, lying on its side.

"I don't understand," Miss Frou said. She had already said this many times that day: to her analyst, to her broker, to the man at the laundry when he starched the collar of her nightgown. Mr. B. stared at the tree. The tree said nothing.

Mr. B. was fingering the edge of the ax, nervously. "I believe the tree just spoke," he said.

"Oh no," Miss Frou said. "What is going on?" She said this many times a day also, but it was now said more earnestly than the way she said it to the man in the grocery store when, that morning, he started to put the can of Alpo she had bought into a brown bag, then stopped, blew up the bag, and exploded it in his boss's face.

"You have a talking tree!" the tree said. "You have a miracle in the back seat, and the two of you are not even celebrating! What do you *want* from Christmas? Tony Lama boots with real gold tips, Miss Frou? Another Darth Vader cookie jar, Mr. B.?"

"What do you want from us?" Mr. B. said nervously.

"Water, eventually," the tree said.

Miss Frou stepped on the accelerator, glad for the Volvo's fuel-injection system. "I'm glad it's not my problem," Miss Frou muttered. She said this when she passed puppies in pet store windows. She said it when she saw cops writing parking tickets. She said it when she saw a woman wheeling twins along. She said it many times a day, but never more sincerely than she said it now.

Mr. B. took the tree upstairs and leaned it against the wall while he removed the Folon poster. Hurriedly, he got his watering can and filled the tree stand with water.

"Here you go," Mr. B. said, working hurriedly. He glanced up at the tree. It was just the right width and just the right height, and it was leaning silently against the wall.

"I think you'll like it here," Mr. B. said optimistically. All the musicals he had seen had made him a most optimistic man.

The tree was silent. Had Miss Frou, devilish Miss Frou,

Continued on page 157

Ann Beattie is the author of the novels Falling in Place *and* Chilly Scenes of Winter, *as well as several volumes of short stories. Her newest collection will be published by Random House next October. The fable here is part of a continuing saga of "Mr. B." stories written for Jason, Daniel, and Elise. Miss Beattie lives with her dog in New York City.*



Courtesy Castelli Photos

"CHRISTMAS TREE LOT, 1976." PHOTOGRAPHED IN LOS ANGELES BY KENNETH McGOWAN

JOY TO THE WORLD

SOME THOUGHTS ABOUT JOY AT CHRISTMAS

By WILLIAM SLOANE COFFIN

The danger lies not, as so many fear, in the commercialization of Christmas. A commercialized Christmas may be in terrible taste, but at least it doesn't pretend to be anything else. A sentimentalized Christmas, however, *is* dangerous, for sentimentality represents emotions that do not arise out of the truth, but rather are poured on top, smothering and distorting the truth.

Here's an example of sentimentality: The smallest street in Paris is so narrow two bicycles could scarcely pass. It runs off from the Seine on the Left Bank, not far from Notre Dame, and goes by the name of "La rue du chat qui pêche" (the street of the cat that fishes). Every summer, hordes of tourists come to the head of the street, peer down, read the street sign, smile and exclaim, "How quaint"—and move on. But were they to wander down the street, or better yet, peer into the dank, dark rooms that pass for human habitation, they would quickly conclude that "La rue du chat qui pêche" is a street more suitable for cats than for people.

Similarly we "ooh" and "aaah" over the Christ child in the manger, who is in the manger because, as we read, "there was no room for him in the inn." But that, of course, is nonsense. There was all the room in the inn for him, only no one—or so thought the innkeeper—would make room for a woman about to give birth. The ox and the ass we tend to consider picturesque guests who, too, just had to come to see. But they are not guests. This is their home. The bleak truth of Christmas is that, "He was in the world and the world knew him not. He came unto his own home, and his own people received him not." Unsentimentalized the crèche represents the fact that he who was to be bread of life for human beings is laid in the feed-box of animals.

Which is not to say we shouldn't sing, "Joy to the world"; we should—the louder the better—because, our inhumanity to one another and to God notwithstanding, "The Lord is come." The first Christmas present—so Christians believe—was God himself, God's love in person, on earth, and it was wrapped in swaddling clothes.

Two years ago in Iran, I was talking in this vein to some of our hostages. The one positive thought that occurred to me was that their own bleak Christmas more nearly resembled that first Christmas than any they had previously celebrated, or hopefully would ever celebrate again. Instantly, by the tears that welled up in his eyes, one of them, Moorhead Kennedy, showed he knew what I was driving at: that it is in the depths of hell that heaven is found affirmed; that Christmas is indeed a rose *in winter;* and that the joy that comes from God more easily unites with pain than with anything else. As opposed to more superficial happiness, joy is that which survives when your worst fears have been realized. Joy is that which still burns brightly when the sorrows of the world sweep over you like a sea. What scripture says of love can as well be said of joy: Many waters cannot quench it; neither can the floods drown it. That's the real joy of Christmas—the divine joy you can still celebrate in a faraway country in captivity.

Not that divine joy is opposed to human happiness. Quite the contrary. Far from denying happiness, joy is its true foundation, infusing pleasure with meaning. And when I say "pleasure," I mean every single pleasure that isn't an escape from reality. The awaited Messiah is not a John the Baptist dedicated to locusts and honey in the desert. Jesus will be called "a glutton and a drunkard." In that Gospel that depicts Christmas so starkly—"He came unto his own home, and his own people received him not"—in that same Gospel of John, Jesus first visits human beings at a wedding feast in Cana, not in their sorrow but in their happiness. And whether you believe he turned the water into wine is not as important as the understanding that Jesus believes in human happiness. He is not "uptight" (or should we say "upright"?). No, he is full of passion, joy as well as sorrow, for the greater one's capacity for sorrow the more one is capable of joy. Believe me, if you know some gloomy Christians, they are gloomy not because they are Christian, but because they are not Christian enough. They probably have only enough religion to make themselves miserable.

But as joy does not deny pleasure, so does it not oppose pain, except of course the pain that once again, like pleasure of a certain kind, represents an escape from reality. (I guess it's a toss-up whether we escape reality more through pleasure or pain.) Christ's life was certainly painful, yet we read that "for the joy that was set before him, he endured the cross." That suggests that joy really has little to do with happiness or unhappiness, pleasure and pain, and everything to do with meaning and self-fulfillment. Deserted by his disciples, in agony on the cross, barely 30 years old, Christ said, "It is finished." Thus ended the most complete life ever lived.

What makes a life complete? Descartes said, "Cogito, ergo sum"—"I think, therefore I am." Judaism and Christianity would challenge that. The message of both is "*Amo,* ergo sum," "I love, therefore I am."

Love is the name of our journey. It is love that measures the human stature. There is no smaller package in all the world than that of a person all wrapped up in himself. Love is the expression of our aliveness, for it is in loving that we find life's deepest meaning, a meaning that can be affirmed in the face of tragedies we cannot possibly fathom, and in the face of human stupidities we can understand all too well. I think it true to say that the highest purpose of all great religion is to make people loving, by choice. And the first fruit of love is joy, the joy of self-fulfillment. ■

The Reverend William Sloane Coffin is senior minister at the Riverside Church in New York City.

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A venerable chapel in Venice is reclaimed and renovated into a house that preserves the glory of that fabled city

DIVINELY INSPIRED

Half open-air museum, half fantasy stage-set, Venice emits such a powerful aura of history that few people there have chosen to decorate in a contemporary manner, preferring the respectable safety of the traditional Venetian palazzo style. But interior designer Piero Pinto has taken up the challenge of creating something new within the outline of history. His remodeling of a deconsecrated 19th-century chapel (which in turn was built from the stones of a demolished 14th-century church) into a new house for himself proves the wisdom of his approach. The results are at once sumptuous and restrained, evocative of the unique Venetian fusion of European Classicism and Byzantine splendor, befitting the city that for centuries was the gateway between Asia and the West.

Richly inlaid antique marble floors and wall panels, above and right, *contrast gracefully with the high-tech rusting-steel decking added to create a second story beneath the high vaulted ceilings of the old chapel.*

Carla de Benedetti



DIVINELY INSPIRED

Behind the old facade are new rooms of quiet and reflective intimacy

The Pinto house is tucked away on a tiny piazza not far from the Grand Canal. The exterior, above, has been left unchanged. Like many Italian interiors, Pinto's comprises one grand public room—in this case the former sanctuary—and several smaller spaces. The bedroom, left, houses a collection of antique convex mirrors.

Carla de Benedetti



Carla de Benedetti

Under the chapel's arching vaults, deep banquettes give a feeling of sensuous ease

Although there are no obvious Oriental touches, Pinto has nonetheless captured a feeling of Eastern luxury. Marco Polo would have felt at home on the pillowed divan, right. *An antique sculpture of a cat,* above, *guards a group of reverse-painted glass* vedute.



AN OLD HOUSE A SEA CHANGE



Rita Ayer, above, in the upstairs sitting room—a gallery of family photographs. The drawing room, right, is a study in black and white and comfort. The Sheraton wardrobe and two little Chinoiserie side chairs came with the house and were moved downstairs to show to advantage. Wardrobe now holds table linens, vases, out-of-season accessories.



A 19th-century house built by a Nantucket sea captain gets a second wind from a woman's special touch



The front of the house, above, looks just as it did when it was built around 1830—thanks to restoration of the wooden "wheat-sheaf" fence and the rooftop widow's walk. Another architectural legacy, left, the windows wear their shutters inside.

Karen Radkai



The center hall, above, is the epitome of Mrs. Ayer's design for living—pared-down, unpretentious. "The peak of effort is effortlessness," she says, quoting a favorite philosopher. The sinuous black-and-white staircase stands out against lobster-bisque-toned walls, an elegant Regency settee under a modern painting.



In the music room, right, across the hall from the drawing room, a dapper linen print by Hinson & Co. covers all the seating and skirts an end table—softening the starkness of bare windows and the baby grand piano. Off to the right there's a view of the dining room, with old double doors rolled back inside the dividing wall.

EA CHANGE

Sophisticated simplicity—it enlivens these rooms, like fresh air from the sea

Islands enchant us: Some are peaceful retreats. Some, cultural oases. And some, like Nantucket, are both. Rita Delafield Kip Ayer had always dreamed of owning a house on Nantucket and, luckily, she came upon a Georgian gem. But the catch had a catch: The new owner had to buy all its furnishings, too—down to the damask curtains and Oriental carpets—simply not Mrs. Ayer's style. She sought serenity—not sumptuousness.

A remark from a neighbor known for his powers of observation—newspaper columnist Russell Baker—stuck with her: "Remember that these houses look fine without furniture." Along with interior designer Gary Knight of Nantucket House, she brought the interior to life. They sold off all but a few of the previous owner's things, moved in Mrs. Ayer's own furniture, and updated the look by "cover" tactics alone—paint, understated upholstery fabrics, plain rugs, work by contemporary Massachusetts artists and artisans. Color and pattern are used sparingly, so that the shapes and careful arrangement of the furniture stand out.



The guest room, right, is a plushly carpeted white cocoon. Mrs. Ayer, a student of Zen Buddhism, calls it her "Japanese room." On the wall, a Thai temple rubbing from Mrs. Ayer's travels. The only touches of color: floral fabric by D.D. & Leslie Tillett, Oriental porcelains.

SEA CHANGE

The green library brings city style to the country, to give a change of scene for evening



The deep-green library, above, *offers a "shore leave" from white. Shallow built-in shelves display mineral specimens. Mrs. Ayer turned the old game closet into a bar that glows like a crystal cave. Doorway off to the left opens onto a new porch.* Right: *In the dining room, antique Copeland china, the surprise of coal on the floor.*

While uncurtained windows bring in the outdoors, mirrors reflect indoor space. Almost everywhere there is the cleansing and illuminating influence of white: glossy white woodwork, matte white walls, and white-tinted bleached floors. For contrast, the mantels (and many baseboards) were marbelized by Loring Hayden. Architectural paintings by Keith McDaniel underscore the linear beauty of mantels, moldings, and windows.

Local touches abound: Irish wool rugs (in the drawing and music rooms), a handwoven russet throw—all from Nantucket Loom On the piano is a Piero Fenci teapot; in t hall, a painting by Virginia Greenleaf and rag rug by Gwen Gaillard.

Where there's something old, there's al something new. For example, the Brunsc wig fabric Mrs. Ayer once chose for h city apartment reappears in her Nantuck library, but in another color: "This house where all the threads of my life weave toget er." Billy Baldwin, a frequent visitor, sum up the achievement: "A house that cou have been rather formidable and formal h been made very personal indeed." ■

By Margaret Morse. Editor: Babs Simpson



Karen Radkai


Joshua Green



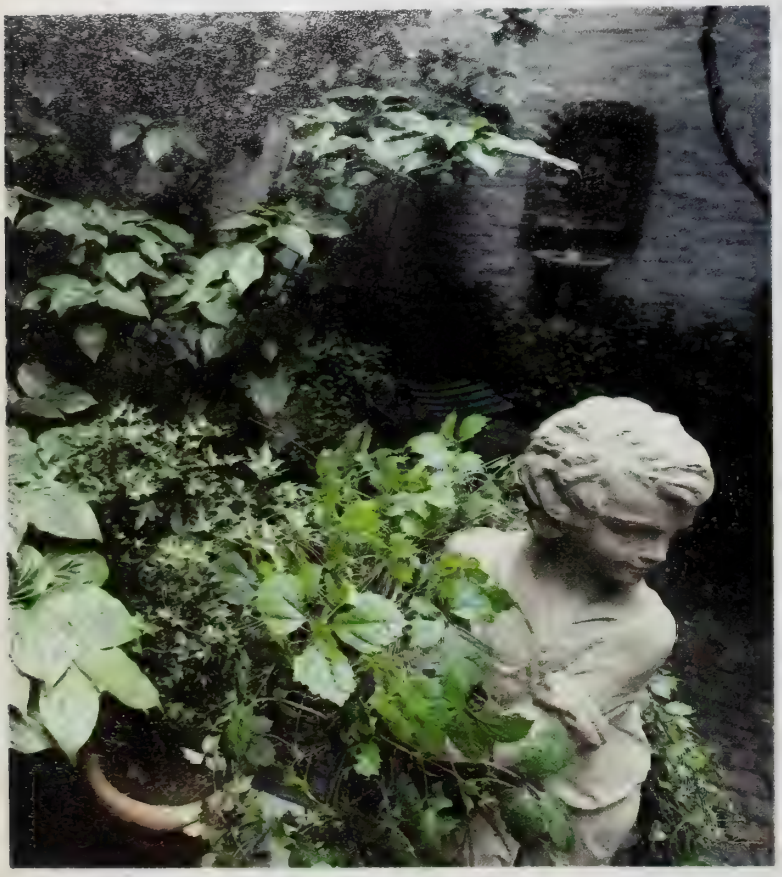
ivilized House, Civilized Life

MASTERFUL UNION OF SIMPLICITY AND LUXURY IN A BOSTON TOWN HOUSE

e subtle patterns of book and china collections, greige walls, and softly colored furniture rim the sitting room's pale core

Civilized House, Civilized Life

ROOMS THAT SATISFY THE HUMAN NEED FOR CREATURE COMFORTS, VISUAL PLEASURE, AND MENTAL STIMULATION



A Boston classic, an 1830 bow-front row house; a wealth of French antiques; a distinguished library; a collection of excellent china—these were the makings of Robert Hill's favorite recent assignment. He and his clients had already worked together on a large country house and a small city house whose contents were to be combined in this new, 11-room establishment, and they had proved to be in complete accord on such important matters as color and mood. Robert Hill's aims here were complex: to respect the architectural importance of the building while capturing the spirit of the French provinces—all this to be done in a clean, simple way. His friend and colleague Billy Baldwin lauds the achievement, saying, "Robert Hill looked over his shoulder at the best of the past and made it a personal expression of his own."

In the library–sitting room (preceding pages), the symmetry of the architecture and of the furniture arrangement and the quiet richness of the color and objects create a deep sense of intellectual repose. The sunny, secluded master bedroom, ***right,*** is a similarly rewarding refuge for its owners.

Terra-cotta figure of autumn stands in the garden, above. Cotton duck bed hangings, French furniture and print fabric, right

Chua Greene







Civilized House, Civilized Life

In formal dining room: family Canton, French table, Italian consoles. Trumeau in hall reflects dining-room fireplace.



MANOIR FURNITURE AND WALLED GARDEN BUILD A COUNTRY MOOD

Thematically the house is consistent—a requirement, interior designer Robert Hill feels, for success. There is the strength of the architecture—the 14-foot ceilings, the symmetry of the major rooms, the delicate moldings, the paneled doors. There is the noteworthy furniture—almost all French, almost all 18th century, almost all still bearing the original paint or finish. To these old and potentially forbidding elements, Hill brought the freedom of new light and airiness. Throughout the house, he stripped and glazed the floors. Echoing them are pure white ceilings, while wall colors range through the cool neutrals. Original shutters protect the windows, so they are free of the clutter of curtains. Spare, too, is the use of printed fabric; the few Hill chose consist of one color with white, and the patterns are small in scale. Billy Baldwin admires another facet of the unaffected design, "the cotton upholstery everywhere, where one might have expected damask and silk."

Light and air are not only products of Robert Hill's artistry; they are gifts of nature and the situation of the house. Behind the building on the south side lies a good-sized walled garden onto which open the master bedroom and the kitchen-dining room, *above*. Sets of French doors lead from these rooms to balconies—amenities added by designer Hill. For five months of the year, these doors are open as often as possible, giving occupants "the blissful feeling that we are in the country. We don't miss the shore at all, with our garden and balconies here in town. And we have so much more time to enjoy city life."

Robert Hill designed the garden for looking at and for living in. "It is a green and white garden," he says, "in which I planted a large Bradford pear, early and late dogwoods, a star magnolia and quantities of box, holly, and ivies." Two ground-level spaces are paved with brick, and the dining kitchen's balcony—a favorite breakfast spot—is wood.

The owners eat at the kitchen dining table exclusively in the warm seasons, for meals at table alone or with guests. Often in summer they plan weekend lunch or supper buffets for as many as 30 people, serving on the big harvest table and setting chairs on the balcony and on the paving. In winter they prefer the formal dining room. ■

By Elaine Greene. Editor: Babs Simpson

The kitchen appliance wall faces the Louis XV oak bookcase between old tole sconces, above. Table is bleached French antique. Nineteenth-century armchairs and earlier chauffeuse against the wall wear cotton fabric. In garden vignette, opposite, are standard trees of santolina, myrtle, and rosemary, variations on the green theme, in appropriate classical forms.

Joshua Greene





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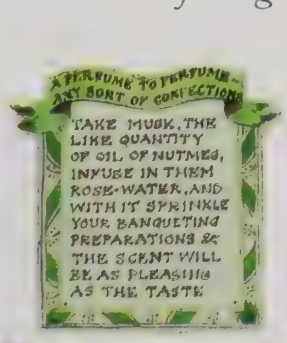
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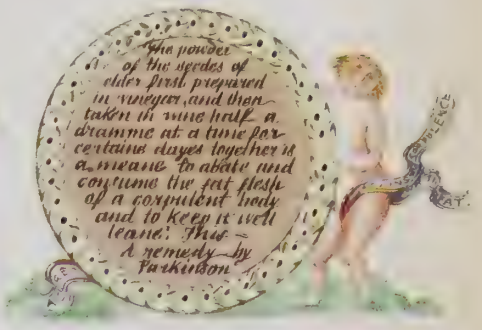
REMEMBRANCE OF GARDENS PAST

AND THOUGHTS FOR SEASONS TO COME

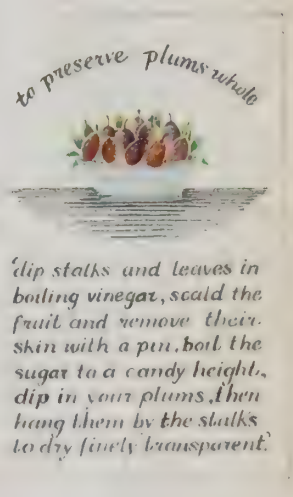
Where are the innocent delights of yesteryear? And the flavor of every season that children and gardeners recall? They are still to be found, in and out of the garden.

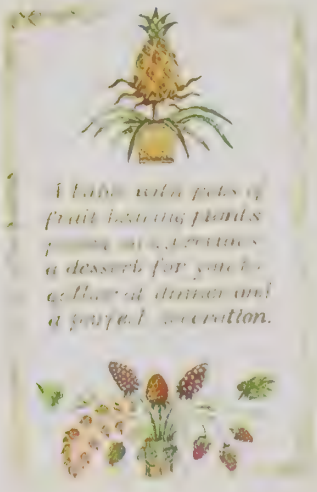
Endless "days of raspberry picking, sweet peas in soft unches of muted colours, small lettuces coming up in shiny rows, ears that hung inviting over the wall" are among the memories of a)-year-old Englishwoman whose enchanting first book celebrates all easons and is out just in time for holiday sharing. The painted and and-lettered pages evoke the cottage gardens she remembers—unstudied profusion of plants so well loved. In rows and patches, on fferent levels, each curious shape filled like some flowered tapes-y." The style suggests an old-fashioned sampler, with the tiniest of tches—the drawings, hints, lists, lore, recipes, lotions, potions, and himsies in our selection are the exact size of the hundreds in the ook, *In and Out of the Garden* (Workman, $14.95) by Sara Midda.

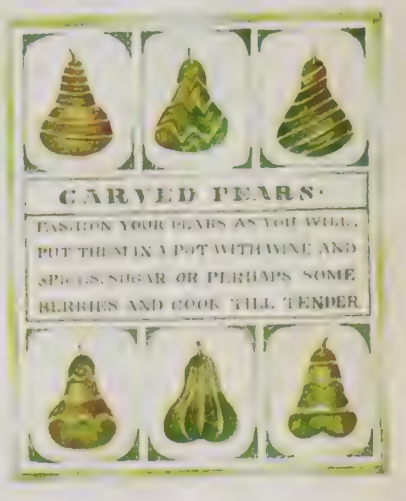












REMEMBRANCE OF GARDENS PAST

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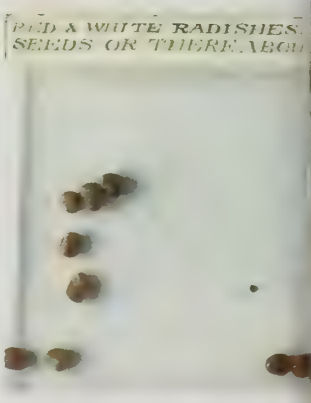
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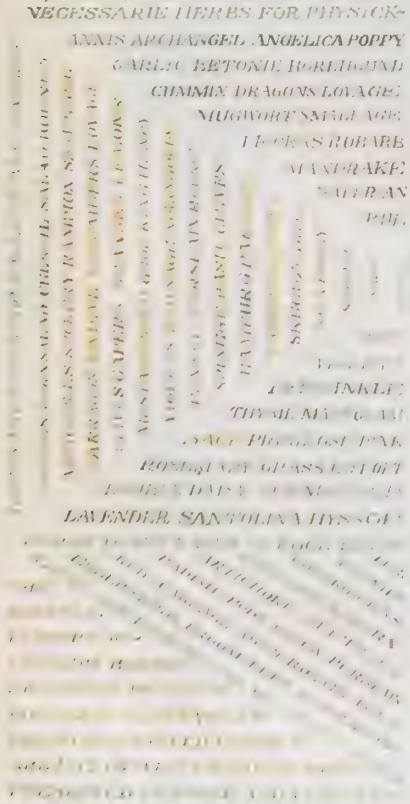


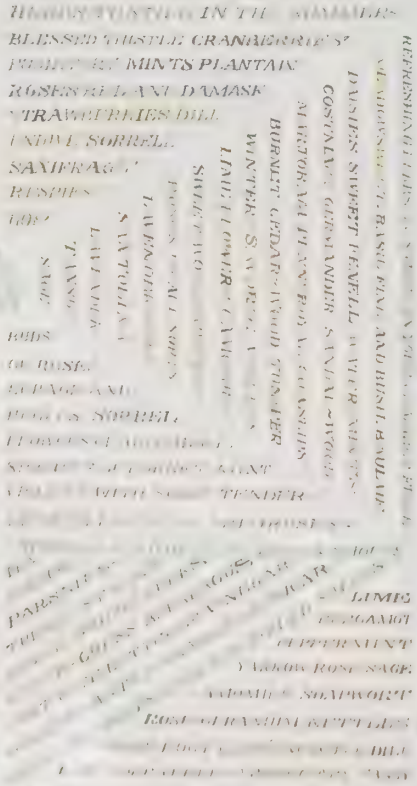






"The best seeds for use, those you are to plant in a Pot, there
a pair of worn wooden-soled shoes. Heat after an hour hav
seeds should be repeated. Carrots and such like seed.
should be rubbed between pieces of the hairs which wou
Otherwise, such as these, gallants do as to a duck." Cobbe

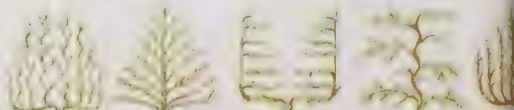




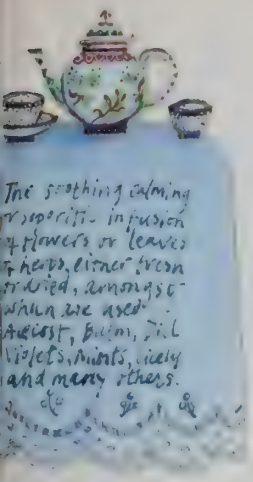


"ESPALIERS ARE COMMONLY PLANTED TO SURROU
THE QUARTERS OF KITCHEN GARDENS IN WHICH PLA
THEY HAVE A VERY GOOD EFFECT IF RIGHTLY PLANT
AND MANAGED, RENDERING IT NOT IN THE LEAST BE
INFERIOR TO THE FINEST PARTERRE OF THE MO
FINISHED PLEASURE GARDEN. FOR WHAT CAN BE MO
AGREEABLE THAN TO WALK BETWEEN REGULAR HED
OF FRUIT TREES, WHICH EARLY IN THE SPRING AR
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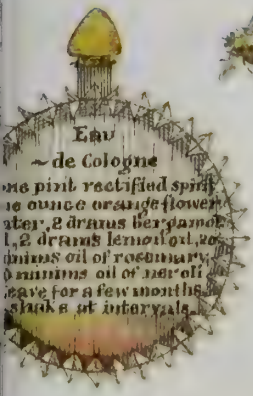
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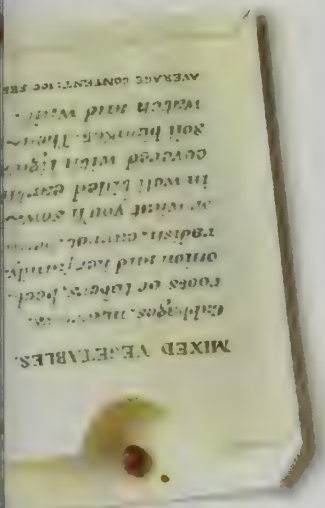
t a garden, an orchard of trees and herbs, full of pleasure, and nothing there but delight?"

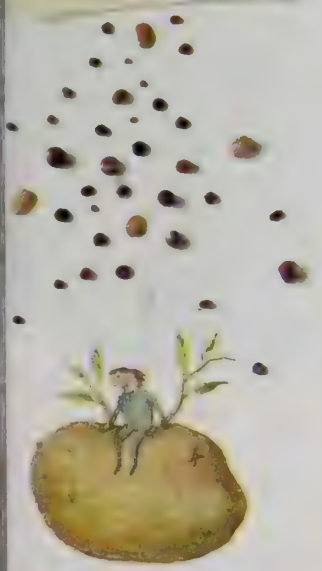




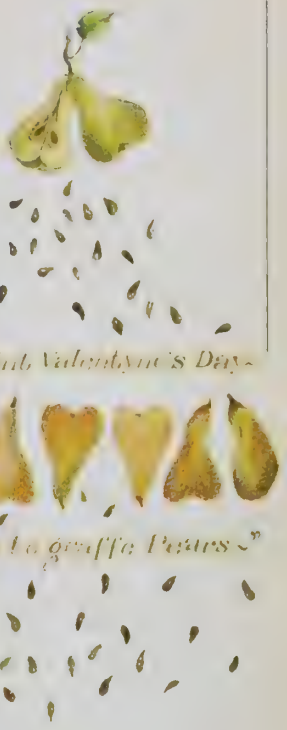


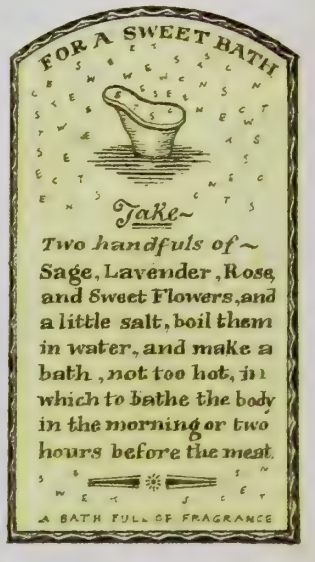














Illustrations from
In and Out of the Garden,
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Andrée Putman chez elle, left, *in one of her reproductions of Eileen Gray's Transat chair, designed in 1927.* Above: *Mme Putman's Paris loft. Pair of ornately carved chairs in foreground belonged to Sarah Bernhardt.*

A WOMAN OF A CERTAIN TASTE



arisian decorator
ndrée Putman
rings her classics of
0th-century design
› America

BY MARTIN FILLER

The world of design today is obsessed with the past. Architects, decorators, and fashion designers continue to ransack history for "new" designs to feed the growing popular demand for nostalgia. As a result, a great many designs best forgotten are being dredged up and recycled. Yet it must be admitted that in interior design, nothing is more satisfying than a great object that has successfully survived the test of time. That is the conviction of Andrée Putman, the French interior designer whose "re-editions" of modern design classics are now available in the United States. As a decorator, she uses her own pieces with an originality and skill that make her retrievals from the past take on exciting new life for living today.

e Springs David Massey



James Mooney

I have no interest whatsoever in nostalgia. I am interested only in things that do not age, and these designs are timeless

— Andrée Putman



Beneath triptych above, by Françoise Jourdan-Gassin are a chrome-and-lacquer table, Fortuny lamp, antique Thonet bentwood settee and chairs.

Her own Left Bank loft gives a perfect précis of the Andrée Putman style. A broadly eclectic yet remarkably complementary collection of objects includes furniture from three centuries and works of art ranging from ancient Egyptian to the Surrealist Max Ernst. Mme Putman's discerning eye allows her to skillfully carry off the most unusual juxtapositions of numerous disparate objects, and yet avoid the disconnected feeling of a furniture shop.

A CERTAIN TASTE



One of Andrée Putman's pair of mirrored dressing tables, above, *a 1970 Ecart design.* Below: *The roof terrace of her apartment, with the greenhouse she uses as a dining room. The building, a converted printing plant, is near the one-time studio of Picasso.*

Andrée Putman is a tall, thin woman of a certain age. Her face, framed by an oblique slash of blonde hair, has an astringent worldliness that brings to mind a German Expressionist painting by Kirchner or Heckel. But as she begins to tell one of her inimitable parables of living with style, her features break into a succession of mobile expressions that recall the famous posters of Mistinguett. Her deep, gravelly voice is at first startling, but one soon realizes it is an integral part of her intriguing style. Once you meet Andrée Putman, you are unlikely ever to forget her.

As is the case with many other people in the design professions, the way Andrée Putman dresses reveals a great deal about her design philosophy. She wears her clothes in the same kind of striking, yet absolutely convincing, juxtapositions that characterize her interiors. A typical Putman ensemble might include a jacket by her friend and client Karl Lagerfeld; a skirt by her friend and client Yves Saint Laurent; a shirt from Prisunic, the Paris budget department store; and accessories ranging from an impressive ring with two huge, square-cut sapphires to a silver Art Deco necklace she found in the flea market and has worn almost every day for the past 18 years. But despite her inclusive approach, Mme Putman has very definite rules: She favors black, white, and gray, believing that low-key neutrals are an important foil for fine things. "You cannot see the orchid if the pot is also precious," she says. Clichés, no matter how fashionable, she strenuously shuns. Thus she often mixes things with a purposeful perversity—lace-edged pillows on a leather bedspread, for example—to avoid a predictable effect, which is one of her biggest *bêtes noires.*

Although she began her interior design business less than three years ago, Andrée Putman is now the most sought-after interior decorator in Paris. The most interesting new presence to emerge on the international design scene in years, she views her sudden success with a bemused sense of destiny. "I have a theory about life," she confides. "Out of the accidents come wonderful new ideas and solutions. That is probably the secret reason why I thought I could do it." As a young woman she studied music, and later became an editor of the arts magazine *L'Oeil* during its great days in the early 1960s. Mme Putman's keen editorial sense has translated well into her new career. Over the years she cultivated her [illegible] knack for recognizing furniture designs that would stand the test of time. In several cases she patiently tracked down the designer of a [illegible] chair that was long since out of production, bought the rights to the design (sometimes from the designer's heirs), and then [illegible] manufacture it herself. Thus her furniture firm Ecart [illegible]

If I must name my one best quality, it is courage—to be unafraid —*Andrée Putman*



Deidi Von Schaewen



International (a name meaning "on the side" in French, and the palindrome of "trace," a reference to Mme Putman's design sleuthing) now has one of the most notable and unusual collections of classic 20th-century designs available anywhere. These are not the well-known works of Le Corbusier, Ludwig Mies van der Rohe, and Marcel Breuer, whose designs have become virtually synonymous with modern furniture. Rather, Andrée Putman's distinctively personal selection focuses on an aspect of early Modernism that is now often forgotten. Her choices run not to the severe and mechanistic stereotypes of modern design, but instead to the sensuous and luxurious side of the Modern Movement, which was a much more diverse development than most of us now realize. Many of these pieces are richly textured, giving a tactile pleasure that reminds us that modern design is not just an intellectual exercise, but also a physical experience.

That unconventional view of 20th-century modern is underscored by the heavy representation among the Ecart "re-editions" of designs by the legendary Eileen Gray, the architect whose exceptional work had been long and unjustly forgotten—only to be rediscovered at the end of her life. Andrée Putman had two appointments to meet Eileen Gray shortly before that pioneer of modern design died in Paris in 1976 at the age of 97, but to her lasting regret Mme Putman never came face to face with the designer whose work she admires most. Now Mme Putman reproduces 11 Eileen Gray designs, among them several of the architect's very best pieces, including the now-famous Transat chair and the brilliant Satellite mirror. But the breadth and sensitivity of Andrée Putman's taste is such that she also reproduces works by great designers as varied in their approaches as the eccentric Catalan architect Antoni Gaudí, the Scottish Art Nouveau master Charles Rennie Mackintosh, and the Dutch early modern architect J.J.P. Oud. And less well-remembered, but nonetheless interesting, figures such as French early modern architects Robert Mallet-Stevens, Réné Herbst, and Michel Dufet are also represented in the Ecart collection, rounding out a collection that opens the back pages of furniture history to reinvestigation in Andrée Putman's library of modern design.

David Massey

Inside Mme Putman's greenhouse, above, *capsule-shaped marble table is set for lunch.* Below: *Alcove under skylight in loft has Le Corbusier chaise longue, Victorian club chair, Ecart black lacquer low table.*





Andrée Putman's bed, above, is covered with gold lamé fabric and surrounded with black mesh panels that create a moiré effect. "Centimetre" rug was designed by Eileen Gray, reissued by Ecart. French Art Deco desk is black lacquer inlaid with ivory. Large abstraction in ink behind desk is by Pierre Alechinsky. Mirrored longcase clock is 18th-century German.
Left: *One of Mme Putman's twin dressing tables, with a pair of English Art Nouveau mother-of-pearl candlesticks.*

I have no recipes for how to

be sincere. And if you are-

David Massey



ine things. But you must
strangely, it will succeed

— Andrée Putman

People have often thought that rooms I designed were done six months before, even if they were really done 18 years ago," says Andrée Putman. "How do I explain it? Life is full of mysteries, and the key to the mystery is yourself. You cannot make a formula, or think that the more different things are, the more amusing they are. If things *truly* belong to you they will work. There is no other explanation." But that is explanation enough.

A CERTAIN TASTE

Andrée Putman designs a room that shows how her classics of modern design can work today

A preview, photographed in the *House & Garden* studio, *right*, of the model room Andrée Putman has designed for the exhibition of Ecart International furnishings being held at Lord & Taylor in New York through January 31—the third in a memorable series of annual shows of modern design classics organized by the head of Lord & Taylor's antiques department, Philip Cutler, the display is on view in the store's Circa: 20th Century Gallery, which is devoted to "modern antiques" and reproductions. Encompassing a number of hallmark Putman touches, the room demonstrates how these pieces can be adapted for use in contemporary settings.

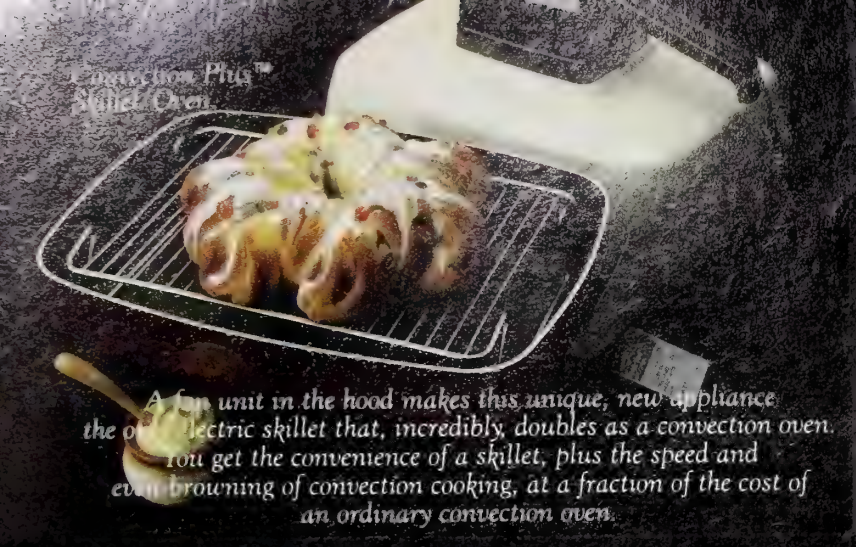
A pair of leather-and-lacquer Transat chairs by Eileen Gray sits atop the "Centimetre" rug she also designed. Against the wall, a built-in, gray-painted storage unit is given a note of quiet luxury by the addition of brass pulls recast from the originals designed by Antoni Gaudí between 1905–1910 for the Casa Mila in Barcelona (by Ecart, through the Museum of Modern Art, New York). On the ledge is an arc-shaped lamp by Mariano Fortuny (the Venetian designer best known for his famous pleated silk dresses), who also designed the tripod-based reflector floor lamp, similar to lighting used by photographers. In the left foreground, a round, frosted glass dining table, an original Ecart design, is surrounded by chairs by Réné Herbst; the seats and chair backs are fabric-covered springs.

The sleeping alcove, delineated by sliding mesh panels, is similar to Andrée Putman's own in her Paris loft. The bed is covered with a leather patchwork spread designed by Mme Putman; the pillows have antique lace trim. Flanking the bed are a pair of black-and-white, De Stijl-influenced wooden chairs by the Dutch designer Sybold van Ravesteyn that serve as night tables. Above the bed is Ecart's Art Deco–inspired sconce. On the right wall of the alcove hangs Eileen Gray's famous Satellite mirror, with luminous porthole lamp and hinged members that allow the viewer to see any part of the body. All the aforementioned pieces are by Ecart International, available through Furniture of the 20th Century, Inc., New York. The Explorer TV–digital clock–radio by Zenith. Charcoal fiberglass netting panels by Hanover Wire Cloth. Sliding metal "Paneltrac" system by Kirsch. Additional accessories from Lord & Taylor. ■ *Editor: Carolyn Sollis*



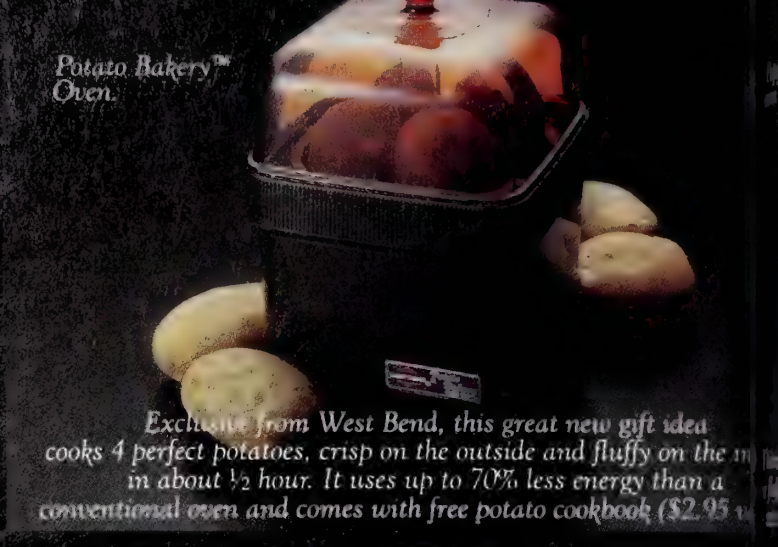
Paul Warchol © ESTO





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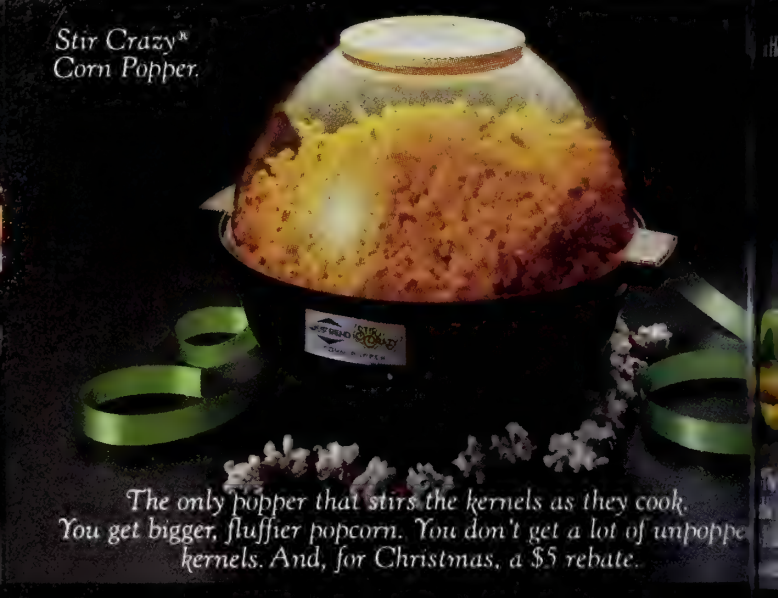
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n Handy™ Pot.



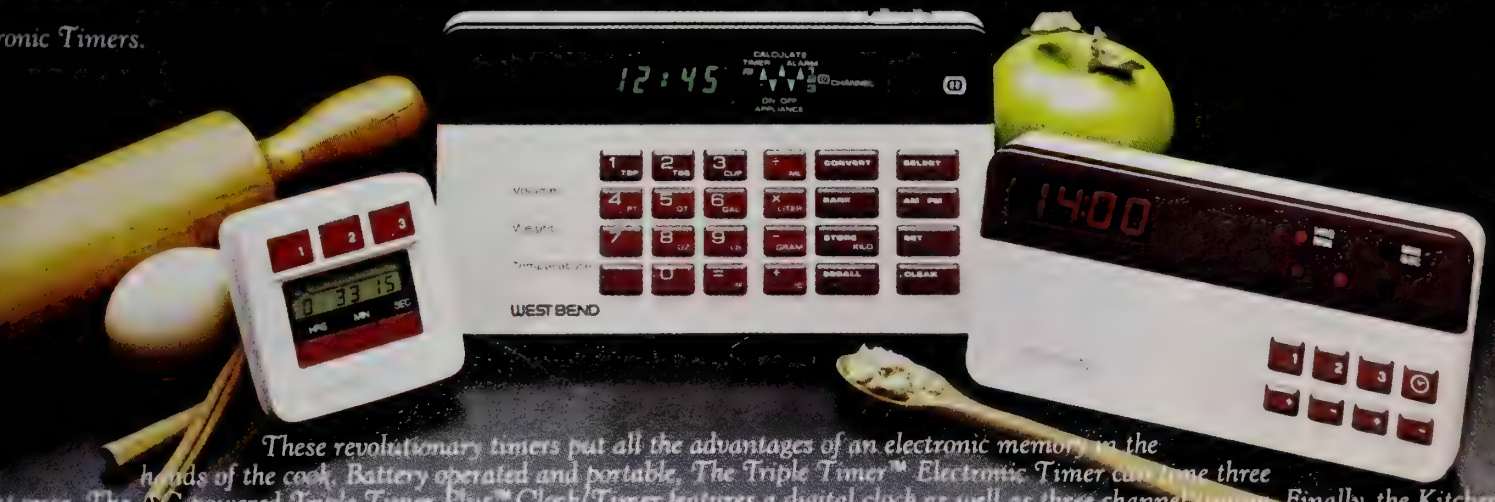
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The 18th-Century Look

"The Eighteenth-Century Woman," this year's exhibition at the Metropolitan Museum's Costume Institute, organized by Diana Vreeland and opening this month, provokes new insights into the creation of one of the world's most popular decorating styles

• *By Olivier Bernier*



The basic silhouette of the 18th-century woman did not change dramatically from year to year. An ivory-ribbed silk balldress, left, in the Metropolitan Museum, shows the classic shape with a pleated back. What did make news every year were the latest changes in fanciful ornamentation. Engravings of a late 18th-century dress and bed, below, each with layers of rich materials, come from the Cabinet des Modes, a popular magazine of the period.

Dress from the Costume Institute of the Metropolitan Museum of Art Irene Lewisohn Bequest, 1961



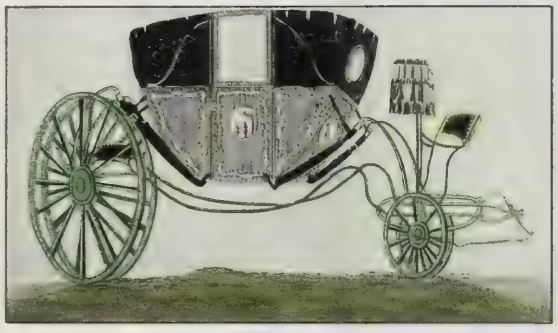
Fashion and decorating: In the 18th century they often mattered more than sex, ambition, or money; together, they set the pattern for those years when, according to Talleyrand, life was so incomparably sweet. And the styles developed then, whether rococo or Louis XVI, have proved remarkably enduring. Today, when so much else has changed, chairs, a chest, or other decorative elements taken or copied from the 18th century still find a welcome place in our rooms. As for the work of the great cabinetmakers, it fetches huge, ever-rising prices at auction.

Unlike our easily crowded apartments, 18th-century rooms looked their best when they were full of people. Clothes and décor, unified by a common style, created a splendid, lush spectacle, an everyday pag-



and to which powdered hair and cosmetics, brocade and [illegible] brought gilded wood, mirrors and porcelain to life. When visiting even the most restored of European palaces it is not enough to look around and notice the quality of the furniture. We must also imagine the glittering, perfumed crowds that filled the splendid rooms.

Even Louis XVI, who cared nothing for appearances, felt compelled to play his part; the inventory



The Meridian Cabinet, right, *a small sitting room at Versailles designed by Mique where Marie Antoinette played at private life, shows the unified look of 18th-century rooms. Windows onto an inner court are hung and looped just like the bed's hangings. Small chairs and even carriages,* above, *had similar motifs.*

Photograph from the National Museums, Paris. Engravings on these pages from the Cabinet des Modes, the Art, Prints and Photographs [illegible]

of his clothes—velvet embroidered with gold, brocade with spangles—makes instructive reading. As for Marie Antoinette, she understood fashion and knew better than to bring those linen dresses of which she was so fond, but which looked exactly like nightgowns, into the Palace itself: They belonged in the new, natural-looking gardens of Trianon. Décor and fashion were expected to come together as part of an over-all look. The willowy, sinuous pattern of Mme de Pompadour's dress in her portrait by La Tour and its soft, flowing lines belong to the same style as her [illegible] furniture or the Sévres porcelain she bought with such enthusiasm. Later in the century, the ornaments of



The 18th-Century Look

"There was a great exquisiteness—fresh flowers, fresh smells, fresh rooms. It was all so extremely pretty, so delicious. The look of <u>everything</u> was the whole point. I think that's why the period has held the interest of the world for so long. I should think <u>anybody</u> today would want to be pretty and to have pretty things around them"

● *Diana Vreeland*

"The fabrics, the materials were of such quality—glorious, marvelous silks on the bed, on the walls, the chairs, and at the windows. All the luxury of big sleeves, lace, bows. I'm mad about the men's velvet. It's so beautiful with steel, lace. Such total refinement"

● *Diana Vreeland*



Marie Antoinette's state bedroom at Versailles, above, recently restored, contrasts starkly with the bed she used almost as a throne for the ritual of waking, lying-in and getting up. It is covered with a damask woven with Lyons silk and brilliant embroidery.

Mlle Bertin's dresses blend ed in with the new style o decoration, just as the ther fashionable colors—gray, li lac, pale pinks, yellows, anc blues—appeared also in up holstery or curtains. All th surroundings of life, from chairs to carriages, from ear rings to gardens, were shaped by the prevailing style. And it is no wonder.

Never before or since have people paid more at tention to the way every thing looked as they did in the 18th century, and never has patron worked so closely with artist or artisan. Today, we are accustomed to buying ready-made furniture upholstered in ready-made fabrics. We hang ready made paintings on the fla plaster walls of our ready made apartments. Even the few women who order their clothes from couture houses wear replicas of ready-mad (if new and unique) models But everything in the 18th century was made to order.

The very first thing Mme de Pompadour did when Louis XV gave her new apartments in the north wing of Versailles wa to send for Veerbeckt and order new boiseries. Together with new furniture, carpets, curtains, and porcelain all designed expressly for her, they became the setting for a splendid, persona decoration. And when Mme du Barry, who succeeded her, had a jewel-box pavilion built at Louveciennes, sh called in Fragonard, th greatest living painter, t decorate the panels of th salon. When she saw th canvases, however, she did not hesitate to reject them because their style clashed with that of her neoclassica boiseries. (Four of thes panels can be seen at th Frick Museum in New York.) As it turned out, Hubert Robert, who painted the replacements, was no nearly as great an artist, bu the unity of style was preserved.

Even gardens receive this kind of attention: Mari Antoinette spent many hours conferring with he

architect, Mique, about the design of her English-style garden in the park of Trianon. In other areas, though, there wasn't much she could do. The Queen did have new fabrics designed for her bedroom, along with new furniture and a new, sumptuous bed; but as Louis XVI sadly pointed out, they were pretty well stuck with the rest of the State apartments. This galled both king and queen; so, in 1786, a young visionary architect, Boullée, was commissioned to design a drastically modified palace. Since the work was expected to take 10 years and Louis XVI had a tidy mind, he decided to postpone the rebuilding until 1790 so it would occupy the last decade of the century. As it turned out, of course, he had other problems by then, and Versailles remained for the most part the creation of the Sun King.

Just as they worked with their architects, painters, and cabinetmakers, 18th-century patrons consulted with their dress designers or their tailors—men's clothes were as splendid, as embroidered, and often as expensive as the grandest of court dresses. When they ordered a new set of armchairs from Jacob, the great *ébéniste*, they expected him to produce a wax model that they could approve or criticize; when Mme de Pompadour wanted a new dress, she sent for her *marchande de modes*, and together they decided on fabric, shape, and embroidery. In a time when the designer proper had yet to appear, the marquise depended on her own superb sense of fashion, so it was no happenstance that she was the most elegant woman at court.

Of course, later in the century Mlle Bertin changed all that. The dresses she created, although they were unique models, were instantly copied, and when she exhibited 200 gowns she had made for the courts of Lisbon and Madrid, the public behaved very much the way it does today at a couturier's collection premiere. Fashion, in the late 1770s and '80s, was just what Mlle



The 18th-Century Look





A state portrait of Marie Antoinette, above, *painted in 1780 by her friend Elizabeth Vigée-Lebrun. The plumes on her head, the intricate treatment of the skirt have the same feeling as the bed,* opposite, *the magazine sketches of a little armchair and headdress,* above.

Painting courtesy Kunsthistorisches Museum, Vienna



"I do think we are very d'accord with the 18th century. It produced wonderful women—so talented, so giving, so good at everything, so totally feminine"

● *Diana Vreeland*



Jean-François Detroy's intimate look at a group of high-style Parisians at a reading of Molière, above. *Hair close to the head and powdered, rich and flowing dresses embroidered with gold, the men as dazzling as the women. The chairs, the walls, mantel and screen all echoing the elaborate fashion. Lace, a cloak design,* top, *and the border of a waistcoat* (right) *had the same look.*



The 18th-Century Look

Bertin said it was; but even she, the inventor of the haute couture, went off two or three times a week to "work," as she said proudly, with Marie Antoinette. Together they decided on the shape of hats, color of fabrics, and new adornments of next month's fashion.

Dresses from 1720 to 1790 were supported by oblong hoops that grew in size until, by 1780, they often reached 7 feet from side to side. The top skirt was split to reveal an underskirt and prolonged by a train in back. Everywhere fabric was lushly draped and ornamented with embroidered motifs, lace, gauze, ribbons, silk flowers, loops of gathered material, and tassels. By 1770, no evening coiffure was complete without a bouquet of large colored plumes.

The same abundance was visible in decoration. Every bed had to have a crown of feathers surmounting generously draped double or triple curtains. On the sofas and chairs, fabric was often looped below the frame. Window valances were draped with all kinds of complicated effects, as were the tied-back, lush double curtains with their tassels and ample passementerie. Almost no matter where you looked you saw silk or velvet in profusion, and the embroidery used on dresses was replaced in rooms by cords, tassels, and fringes. On tables and

Continued on page 185



Today's dress in 18th-century surroundings: the Marquis and Marquise de Contades and his son at Montgeoffroy, their chateau in Anjou.

Photograph Erica Lennard

A PARADISE IN

On a bluff between sea and jungle in the Yucatan,



CONCRETE

mily builds a spectacular vacation house

Windows on the sea

In the new Mexican area called Akumal, a Michigan family's crisply contemporary retreat takes inspiration from the early Mayans.





CONCRETE PARADISE

Just by chance, during a vacation trip in Mexico's Yucatan area, Angela K.B. Crevenna de Lohmann's family made an emergency stopover at Akumal and discovered paradise. Recognizing it at once, Mrs. Lohmann promptly bought property in the new subdivision for future family vacations. Part of a former coconut plantation, the area is one of brilliant sunshine and tropical hues. The turquoise Caribbean is on the east; green, impenetrable jungle borders the access road on the west. White-as-can-be beaches are close by; so are coral reefs and lagoons. "We have sunrises over the water, sunsets over the jungle, fantastic sky views, and brilliant birds. One of the main charms is that we're in the middle of nowhere—with no phone," says Mrs. Lohmann, whose husband is a doctor. "There's one store with three of this, two of that, and one of those. For fresh fish you go to a scuba diver; for more civilization, Cancún is an hour away to the north."

Into this peaceful setting, Dallas-based architect George C.T. Woo and architects Edward Mills and Tracy Brown placed a spectacular white stucco house with two wings (see plan, page 136), setting the building on a platform much as early Mayans did to garner sea breezes. And on that flat land where height has always been man-made, Woo built as high as regulations allow, making the roof a third-floor solarium and party place above the reach of mosquitoes. For natural ventilation and to frame scenes, he created voids in the architectural design and installed sharp archways, and in the process provided places of contrasting brightness and deep shade.

A call to relax

By a courtyard wall, opposite, where refreshing breezes pass and driftwood casts Rorschach shadows, a hammock awaits.

Stepped plan for views

Following the sloping contour of the land, the glass-lined living room is below the dining room, left, so the ocean is visible from both.

Balthazar Korab

Birdsongs at breakfast, surf sounds at night



A CONCRETE PARADISE



Gateway to the sky room

Pyramids inspired the roof approach. Arch is for drama and contains lighting for the stairs



Balthazar Korab

Each window frames a particular view

To the south, where neighbors could build, windows are small; living room and loft jut beyond that point

The site, the elements, and the art of architecture make



From rooftop, the splendor of nature on all sides

Turtle shell and a branch rest on rooftop seating unit. To left of chimney is a built-in table



Open passageways for people and breezes

"Why box yourself in when you're on vacation?" asks the architect

auty an intimate part of vacation life

Two spacious wings mean privacy for family and guests



Balthazar Korab

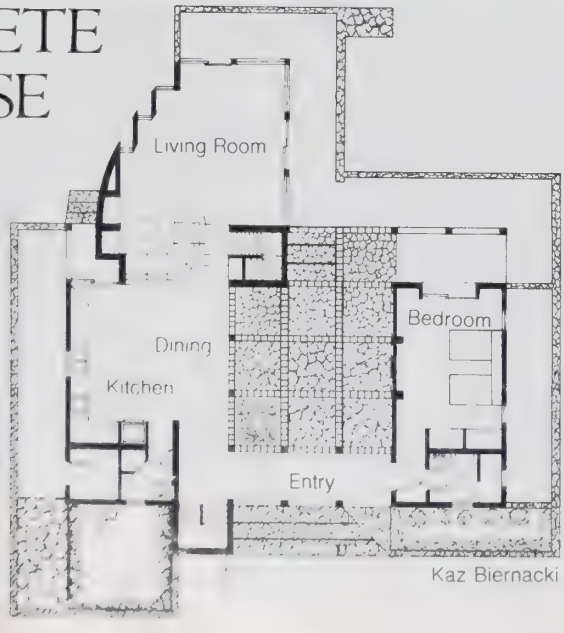
CONCRETE PARADISE

When asked to design the Lohmanns' house, Woo visited them in their Michigan home. He saw the family enjoyed many activities together and entertained generously ("We have a revolving front door," says one Lohmann son), and sought to introduce that atmosphere into the vacation house, designing an open plan. Basically what the Lohmanns asked for was a layout that would allow them to rent bedrooms and still preserve everyone's privacy if the family was also using the house. They wanted privacy from future neighbors, too, plus a view of the ocean from every room. "That combination posed a special dilemma," says Woo, "since each lot in the subdivision is typically only 20 meters wide." Woo also had to provide for natural ventilation and the collection of rain water for household uses.

All factors led to a two-part structure with a breeze-swept central court as the focus, and flow of social spaces. A two-story wing solely for bedroom suites is connected by covered corridors to the main house. Social areas there are topped by a loft with six bunks. Woo oriented the house east to west, and on the south provided large openings where views are not likely to be interrupted by future development. On the north he protected the glass with staggered walls that form a curved element. It is a compromise for the circular living room Mrs. Lohmann had wanted but which was impractical for the narrow site. For the curve Woo designed tall window slots of different widths. The reason: "On a bluff, you see ocean, horizon, and sky—very dramatic but all horizontal," says Woo, "and that could become boring." The windows break those horizontals into vertical and varied pictures.

Mexican materials are used throughout and include concrete for framing, terra-cotta tile as the predominant flooring, red cedar for handcrafted cabinets, and hand-painted tiles in all the bathrooms. The courtyard is paved with limestone, and underneath is a cistern for rain water collected in troughs by the roof parapets and carried through pipes within exterior walls. Because it is difficult to buy furniture in such a remote area, Woo provided many built-ins. A polished slab of local marble on a concrete base forms the dining table; platforms of concrete blocks finished with cement support full-size mattresses in each bedroom. ■

By Edith Sonn Oshin. Editor: Elizabeth Sverbeyeff Byron



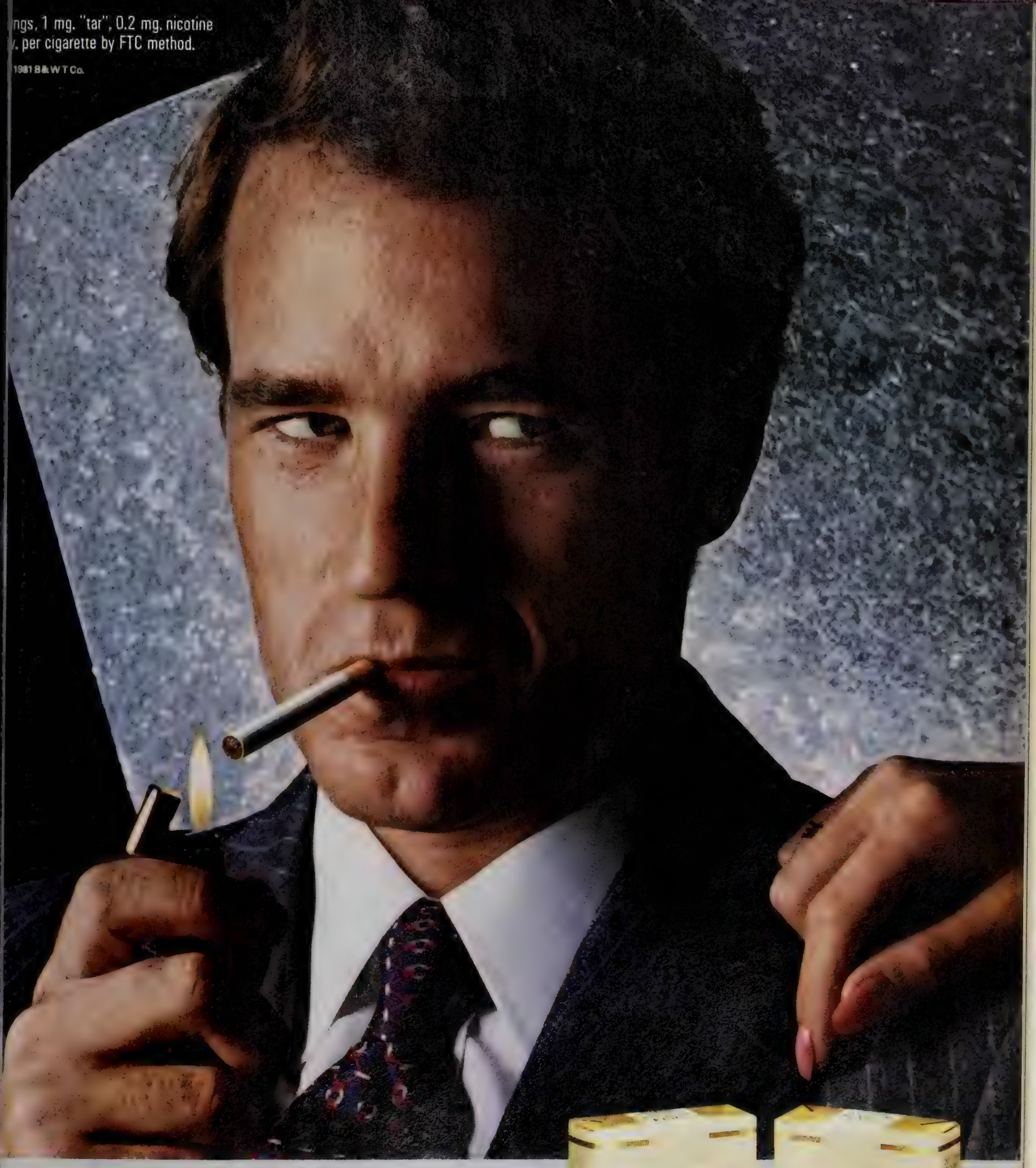
Kaz Biernacki

At the core of the plan, a spacious court

Breezeway connecting the main house and bedroom wing doubles as a front porch. From the entry, the ocean is seen at once.

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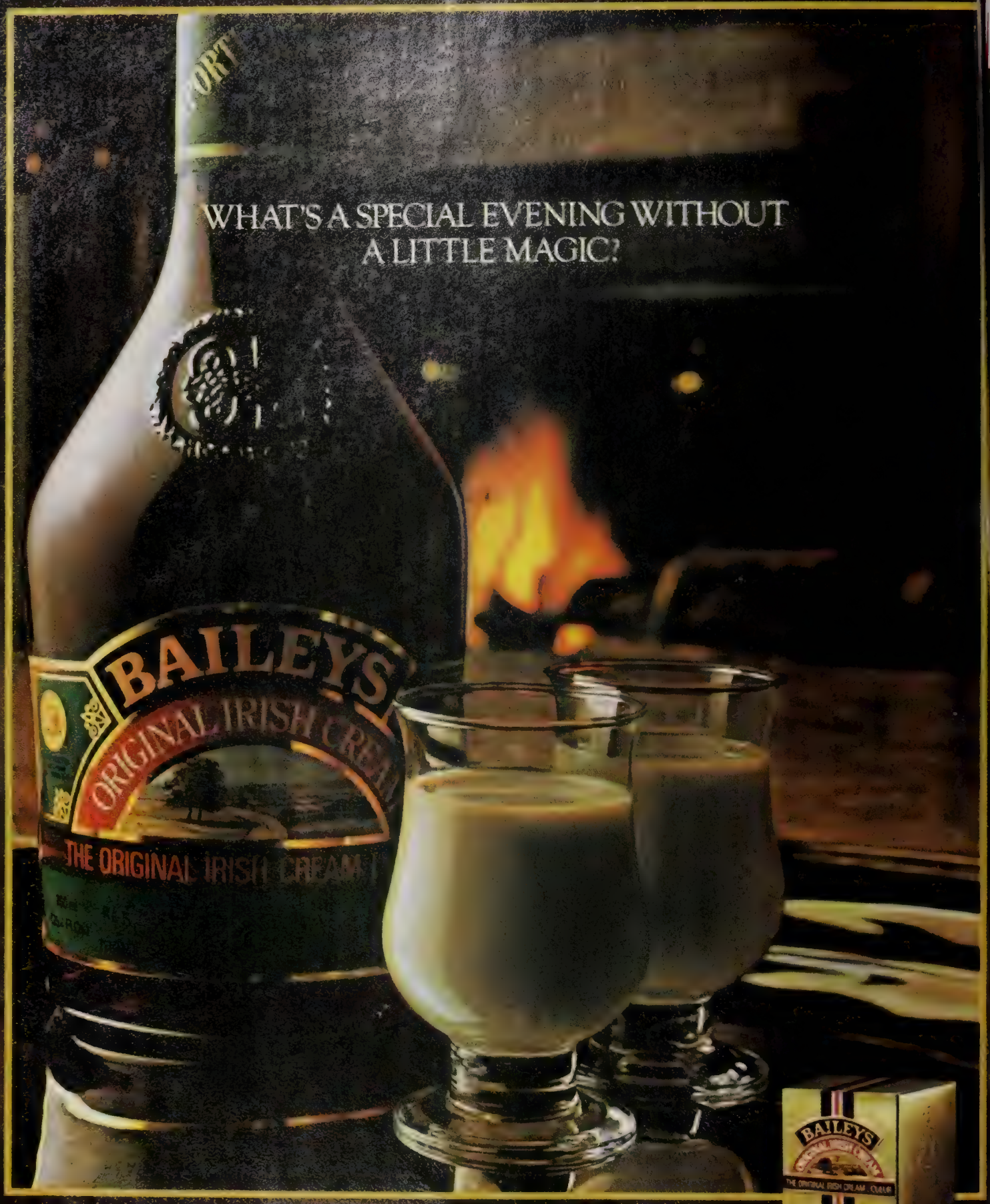
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Christmas surprise





Tastes of Christmas Past...

...IN COOKIES TO WARM THE HEART AND TEASE THE EYE

CLASSIC TREATS

Some things never change. Like the charm of these all-American Christmas cookies from Penny Allan. Constructed of humble ingredients—butter, eggs, and sugar—and flavored with nothing more exotic than a dash of vanilla here and a few walnuts there, they are then casually shaped into fat canes, pinwheels, and snowy lemon-meringue stars. A dollop of raspberry or apricot jam transforms a homely little almond cookie into a "jewel." We like these cookies for their innocence; they remind us of the children we used to be.
For recipes turn to page 152.

CLEVER SEA SWEETS

Judith Olney, whose new book, Entertainments *(Barron's, $19.95), was published this fall, got the idea for these exotic seashell cookies from one of her own centerpieces made with real shells. Olney thinks scallops, periwinkles, coral, and sea urchins are wonderful for Christmas because they lend themselves so well to glittery sugars and tinted frostings. And these will please as much for their satisfyingly familiar flavors as their fanciful shapes, for they are sculpted from the most traditional of all cookie doughs—gingerbread, springerle, meringue, sand tart, hermit, and chocolate drop.*

■ CORAL
(Meringue)

4 egg whites, at room temperature
1 teaspoon vanilla
1 cup superfine sugar

Beat egg whites in a bowl with a mixer until light and foamy. Add vanilla and continue beating while adding sugar in a slow stream. Beat until meringue stands in stiff peaks. Scoop meringue into a pastry bag fitted with a small plain tube. Squeeze a small dot of meringue onto each corner of a large, heavy baking sheet. Spread kitchen parchment or sacking paper over the baking sheet (the meringue will help hold it in place). Pipe out the meringue into fantasy coral shapes onto the parchment paper. Place baking sheet on lowest oven rack Turn oven to its lowest setting and let meringues dry overnight. Do not allow them to brown. Carefully peel off the paper and store the cookies in an airtight container. Makes a good quantity of coral.

Continued on page 150

Andrea Ballo

Presents perfect

THERE'S STILL TIME TO GIVE DELICIOUSLY

These selected gifts are all available by mail order. **1.** *Effortless turns of the Screwpull separate cork from bottle with a quiet hiss—$15 at Bloomingdale's.* **2.** *To connoisseurs of Italian cuisine, give limited-edition balsamic vinegars from Modena, Italy—7.45-oz. vintage 1930, $75; 17.5 oz. vintage 1972, $25. Sanremo sun-dried tomatoes are the perfect foil for pasta—53-oz. jar, $33. All at Dean & DeLuca.* **3.** *Apple-sage and apple-thyme herbal jellies bring out subtle gamey flavors in meats. With curries, try banana or gooseberry chutney—$5.25 each ppd. from Crabtree & Evelyn.* **4.** *An ounce of Spanish saffron—$100 at Dean & DeLuca.* **5.** *Hediard fruit squares are perfect with after-dinner espresso. About $10 per lb. at Coffea.* **6.** *Vanilla-rum clementines for a different dessert—1 liter, $37.50 from The Silver Palate.* **7.** *Swiss Traditions: Pear bread in rectangular basket, $18.50 ppd.; holiday bread in olive wood, $27.50 ppd.; basket with Lebkuchen, pear bread, Baeseler Bruns, and Leckerle, $64.50 ppd. from The Silo.* **8.** *Gingerbread felines in a "cathouse"—$20 ppd. from E. A. T. at Henri Bendel.* **9.** *Vermont Grade A maple syrup—$10 a quart at Dean & DeLuca.* **10.** *Non-edible ornaments 6 to 13 inches tall. Flower or fruit basket, $27.50; cats, $15 each. Bloomingdale's, Dept. 285 (add $3 outside delivery area).* **11.** *Julienned truffles with Cognac and cream flavors pasta royally—5/8-oz. whole truffle, $41.95 ppd. from Maison Glass; 1-cup copper pot, $27.50 ppd. from Dean & DeLuca.*
12. *Stoneware for Chicago-style pizza or dessert pies—$15 ppd. from Dean & DeLuca. Brush almond butter on pastry to "seal" and add flavor—$5.50 at St Rémy.* **13.** *Hediard fruit purées for sorbets and drinks—$2.99–3.75 each from Coffea.* **14.** *Try caviar with a Petrossian sampler of Beluga, Ossetra, Sevruga, and pressed—30-g. set, $62; 50-g., $99; 100-g., $200 at Bloomingdale's. Prices approximate. Store addresses, page 189*


1



2


5


10


11



12



2

3


ROLAND
NET WEIGHT 1 OZ

4


The Silver Palate
VANILLA RUM
CLEMENTINES



7


PURE
MAPLE SYRUP
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ROARING HILL FARM
½ Gal.

9



8


Fruit de la Passion
Fraise

13



14

The spirit of sipping

Dry after-dinner drinks build a smooth bridge to the late evening

By B.J. Cutler

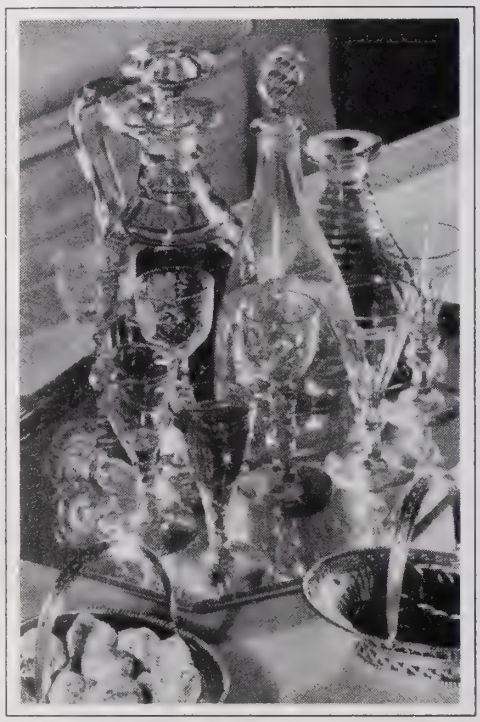
The name is *aqua vitae* in Latin, *eau-de-vie* in French, *aguardiente* in Spanish, *uisge-beatha* (origin of the word whiskey) in Gaelic. They all mean "water of life, from the ancient belief that brandy and spirits revived the sick and exhausted. If Cognacs, Armagnacs, white fruit brandies, sipping whiskies, and rum are not quite cure-alls, they nevertheless are fine *digestifs,* smooth but emphatic dry drinks to revive the senses after full-blown dinners that might incude apéritifs, as well as dry and sweet wines.

Ounce by ounce, really fine after-dinner drinks can be among the most expensive of all alcoholic beverages, but then, of course, they are meant to be drunk ounce-by-ounce, and the best of them—the ones that will cost you $30 and more for the bottle—often return the most in satisfaction.

Cognac

Easily the most famous brandy is Cognac, which comes from a strictly delimited part of France's Charente region, north of Bordeaux. By some miracle the region's thin, acidic wine, which is hardly worth drinking, yields a magnificent liquor when carefully distilled, aged, and blended. But there are no bargains here, no great but unknown and underpriced Cognacs. The Cognac process is an expensive one, with a substantial investment in time and capital. The brandy is aged in oak barrels where it evaporates at the rate of 3 percent a year; in addition, large stocks of vintages and types must be maintained for final blending. As a result, very good Cognac usually comes from the dozen or so large, better-known firms.

The biggest—Hennessy, Martell, and Courvoisier—ship a full line. Regular Cognacs called VS or Three Star are aged for two years at least and generally are even older. They retail for around $16. Next come VSOPs—no younger than four years and often with eight to 10 years of barrel age—that sell for $20. Their premium labels, Hennessy's Bras d'Or, Martell's Cordon Bleu, and Courvoisier's Napoléon, are older, richer, smoother Cognacs that cost $35. Many experts say the VSOPs deliver much more quality for the $4 that separate them from the Three Stars and are the consumer's best bet. Hennessy VSOP carries the designation "Fine Champagne," meaning it comes entirely from Grande Champagne and Petite Champagne vineyards, the finest Cognac areas, and is well-made and elegant. Marnier-Lapostolle's sound VSOP Fine Champagne is underpriced at $17. Among less expensive offerings, Hine Three Star ($15) and Camus Celebration ($14) represent good value, while Comandon, though young, is a bargain introduction to Cognac at $9.



Glasses and decanters heighten the pleasure of postal-prandial sipping.

Rémy-Martin VSOP ($23), full-bodied and powerful, deserves its good reputation. Delamain Pale & Dry ($25), made entirely from Grande Champagne grapes, is very dry, smooth, light-bodied, and refined rather than powerful. In the luxury class, at $50 and over, Hine Triomphe, Hennessy X.O., and Grande Champagne Extra from the small but excellent firm of Danflou are examples of Cognacs without peer. When your horse wins the Derby or you sell your computer company, Hennessy's Paradis—which is aged for a minimum of 40 years and sells for $125—is ideal.

Brandy

Virtually every country that produces wine distills some of it into brandy. Some of it is very good, and when it sells for much less than Cognac is worth seeking out. One such is Asbach Uralt, from Rudesheim, the famous winegrowing town on the Rhine, a carefully made German brandy rich with a bouquet of grapes and oak, a strong but civilized taste, and a high quality that belies its $13 price. It is less austere than Cognac but overall is as goo as a $20 VSOP.

More than thre out of four bottles brandy consumed i this country origi nate in Californi Domestic brandy characteristicall light, fruity, an smooth, and bes used in mixed drink and highballs. Chri tian Brothers make some brandy by th expensive pot-sti method and blend this into its regula bottling, which re tails for $7. Mor ambitious is Chris tian Brothers X.O Rare Reserve ($12) a blend of five-to eight-year-old stocks with good flavo and bouquet. The giant Gallo compan produces the well-made but inexpen sive—$7—E & J California Brandy.

Pedro Domecq, the Spanish sherry maker, produces interesting brandies i Jerez, its home base, and in Mexico Both are sweeter than French brandies but at under $9, Fundador from Spai and President from Mexico are good choices for short and long drinks.

Armagnac

There are those who regard Armagna as the little cousin of Cognac, but the are wrong. Armagnac is not inferior; it i merely different from Cognac. At it best, properly aged Armagnac is dark rich, powerful, and rewarding—one o the world's great brandies.

Armagnac comes from Gascony, th region of truffles and foie gras, south o Bordeaux in southwest France. Like Co gnac, it is made from a miserable wine Because it is produced in a continuous still at low proof, it emerges as a rough untamed spirit, but with promising bou quet and flavor. Most Armagnac is sold too young, and its apologists use phrase

Continued on page 148

Antique glass, silver from James Robinson, N.Y.C.; table, L.C.S., N.Y.C.

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You love the flavor of Almonds and Sherry...now taste them together in a fabulous new cake!



You make it with Christian Brothers Cream Sherry, Blue Diamond® Sliced Almonds and cake mix.

Almond Sherry Cake

1 package (18-1/2 ounces) yellow cake mix (not pudding type)
4 large eggs
3/4 cup The Christian Brothers Cream Sherry
3/4 cup vegetable oil
1 package (3-5/8 ounces) instant vanilla pudding mix
1/2 teaspoon nutmeg
Streusel Filling (recipe follows)
Sherry Glaze (recipe follows)
1/4 cup Blue Diamond® Sliced Natural Almonds, toasted

Grease and flour a 10-inch Bundt pan; set aside. In large bowl, combine cake mix, eggs, sherry, oil, pudding mix and nutmeg. Mix at low speed 1 minute, scraping bowl constantly. Mix at medium speed 3 minutes, scraping bowl occasionally (or beat by hand 5 minutes). Pour half of batter into prepared pan. Sprinkle evenly with Streusel Filling. Pour in remaining cake batter. Bake at 350°F.; 45 to 50 minutes, or until cake springs back when touched lightly. Cool on wire rack 15 minutes. Unmold from pan; cool completely on rack. Brush with Sherry Glaze; garnish with almonds.

Makes 10 to 12 servings.

Streusel Filling: Mix 1/3 cup packed brown sugar, 1/4 cup flour, 3 tablespoons firm butter or margarine and 1/2 teaspoon cinnamon together until crumbly. Stir in 3/4 cup toasted Blue Diamond® Sliced Natural Almonds.

Sherry Glaze: Stir together 2 cups sifted powdered sugar, 1/3 cup melted butter or margarine and 1 tablespoon The Christian Brothers Cream Sherry. Stir in 1 to 2 teaspoons hot water, until glaze is of desired consistency.



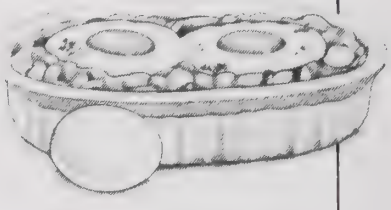
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You've boiled them, poached them, fried them, coddled them and scrambled them. Now be a good egg and really give the family a treat! Here's a recipe that makes more of two eggs than you ever thought possible. It's easy cooking and spectacular looking—because each person gets his or her own serving in one of Corning's new French White™ individual casseroles. That's right, now Corning makes those beautiful fluted casseroles in small sizes that are perfect for everything from soups to desserts. And while they look like delicate French porcelain, they're tough Corning Ware® cookware, so you can freeze, bake, microwave, even broil in them. No wonder I'm dreaming of a French White Christmas!

An egg-citing new brunch idea.



3 medium onions, chopped
2 tbsp butter
2 tbsp olive oil
3 medium unpeeled zucchini, coarsely chopped
1 medium green pepper, and
1 medium red pepper, cut in thin strips
¾ cup minced cooked ham, or mild salami, cut in slivers
2 cups canned Italian plum tomatoes, drained and chopped
2 tsp dried basil
8 eggs
¼ cup grated Parmesan cheese
¼ cup chopped parsley
salt and pepper to taste

Sauté onions in butter and oil until limp. Add zucchini, peppers and ham, and cook over medium heat until wilted. Add tomatoes, mix well and cook until most of the liquid evaporates. Add seasonings. Divide into 4 French White 15-ounce individual oval casseroles. With the back of a spoon make two "nests" in each dish. Drop an egg in each. Bake at 350° F. for 20 minutes, or until whites are set and yolks are still runny. Sprinkle with cheese and parsley and serve. Serves 4.

Corelle dinnerware is making micro-waves.

Did you know that Corelle® dishes are ideally suited for microwave ovens? Which can be very convenient. For example, next time someone in your family is late for dinner, you don't have to serve twice. Just serve up his or her food at the same time as the rest of the family. Then cover loosely with plastic wrap or wax paper, refrigerate, and when the latecomer arrives, pop the whole plate into the microwave. (The wrap keeps food from drying out as it heats.) That Corelle dinnerware can take most anything life dishes out!

Our new Hurricandle is taking the country by storm.



The Pyrex® Hurricandle is dramatic at dinner, perfect for patio, handsome in the hallway, fantastic for the fireplace. It holds pillar or tapered candles, as well as dried-flower arrangements or other decorative accents. And it's attractively packaged (and priced) for gift giving. The Hurricandle will light up your holidays!

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continued from page 146

such as "velvet flame" and "dancin fire" to explain the burning sensation i the throat. But when it is aged in th dark oak of the region, Armagnac take on color and manners, and when expert ly blended needs no apology at all.

To appreciate Armagnac, avoid th Three Star dancing fire versions an look instead for the VSOPs, which se for $15 to $17, a couple of dollars les than comparable Cognacs. Bas Arma gnac on the label refers to the best par of the growing area, not to low quality Brands imported into the U.S. includ Marquis de Caussade, Samalens, Clé des Ducs, Marquis de Montesquiou Sempé, Larresingle, Marquis de Monod Danflou's Armagnac Extra ($33), wel aged, strong, and complex, is superior.

Calvados

Calvados is easy to love. This excellen apple brandy from the French provinc of Normandy seduces you with its fres apple bouquet and the warmth of a goo brandy. Calvados can be cheap an harsh—in that case toss it into a cup o coffee as the French do with their *caf calva.* To better the chances of getting a good bottle, look for *Pays d'Auge* on th label, denoting a Calvados from the bes region. For a sound standard Calvados try a bottle of Busnel, Bouland, o Montgomery at around $15. A Busne Grande Fine ($27) is a superior brandy aged and smooth. Clos Minottes ($30) i aged in wood for 15 years and recently won a gold medal in Paris. Danflou Cal vados ($33) is one of the best available here. Laird's, America's own applejack, made in New Jersey for over 200 years, contains 35 percent domestic apple bran dy and 65 percent grain neutral spirits and resembles a light, inexpensive Calva dos. At $6.50 a bottle, it is right for highballs and flavoring food.

Fruit brandies

A triumph of the distiller's art are the *eaux-de-vie,* or fruit brandies, made in eastern France, Germany's Black For est, Switzerland, and Austria. They are distilled from fresh, ripe fruit and aged about five years in glass containers to protect their clear color. Kirsch or kirschwasser is made from small cher ries, framboise from raspberries, fraise from strawberries, mirabelle from yellow plums, quetsch from purple plums, and poire from the Williams pear. Forty to 60 pounds of raspberries go into a single bottle of framboise, which goes to ex plain why fine *eaux-de-vie* are expensive. *Alcools blancs* are noted for their power ful fruit bouquet, their dryness on the palate, and their high alcoholic proof.

Danflou ships from Paris a complete line of high-quality fruit brandies, rang

Continued on page 150



The half with Planters® Nuts not only looks better. It tastes better, too.

Who can resist cookies with the delicious festive crunch of Planters Nuts? In fact, no matter what you cook or bake, Planters freshly-packed Pecans, Walnuts, and Almonds add that unusual touch to all your usual dishes.

And your family will notice the difference. After all, which cookies would you rather eat?



Planters® Nuts.
Make the usual unusually delicious.



GOOD SPIRITS

continued from page 148

ing in price from $26 for quetsch to $34 for framboise. Dettling, an old Swiss firm, makes a strong, smooth, fruity kirschwasser ($23) as does Zoug, another Swiss company ($25). Massenez makes excellent framboise and mirabelle in Alsace for about $25. Other Alsace firms, such as Trimbach and Dornstetter, sell poire, mirabelle, kirsch, or framboise for somewhat less. Schladerer, from the Black Forest, has a well-regarded line of kirsch, mirabelle, and framboise (the latter called himbeergeist) for under $20. Austria's Rathaus makes worthy mirabelle and apricot brandy, also at $20. At $10, Navip's 100-proof Slivovitz (Serbian plum brandy) is a bargain.

All such fruit *eaux-de-vie* should be served chilled and in very small portions. Store fruit brandy at room temperature and refrigerate only as much as you expect to serve at a time. Another technique is to swirl ice cubes in a snifter until it is cold, pour off the cubes and any melted ice, and pour in a bit of the white alcohol. The contact of the brandy on the cold glass will release the fruit bouquet.

Single-malt Scotch

There are two distinct types of Scotch: malt whiskey made exclusively from malted (germinated) barley, and grain whiskey produced from malted and unmalted barley and from corn. Most Scotch is blended from malt and grain whiskey from several distilleries. An all-malt whiskey has more character and flavor than a blended one, and a single-malt Scotch, unblended, well-aged in wood, and entirely from one distillery, has the distinctiveness of, say, a château-bottled wine. Though this advice goes against our American habit, a single-malt Scotch is too aristocratic to be introduced to an ice cube. It is best sipped neat or with a bit of cool water added to heighten the bouquet.

The best-known single-malt Scotch here is Glenlivet ($16), smooth and not excessively smoky and earthy. Glenfiddich ($16) is medium-bodied and pleasant. Glendronach ($15) has class and balanc with a smoky aroma and fine aftertaste. The whiski from the Scottish islands tas stronger and smokier than th three Highlanders. Laphroa from Islay ($14) and Talisk from Skye ($14.50) are dar strong, and peaty in tast Glenmorangie ($15) is plea ant and very popular in Sco land. Springbank ($11 formerly Anejos, Milton-Du Glenlivet ($13), and Glendu lan ($10) are good buys.

Bourbon

As soon as one accepts whi key as an after-dinner subst tute for brandy, there's n need to halt at Scotch. A b of our native "corn likker"- good Bourbon—in a brand snifter is a splendid and no very expensive nightcap. Th choice is extremely wide, bu Jack Daniels Black Labe ($8.50) and Maker's Mar ($9), both sour mash type should be tried.

Rums

The dark, powerful, flavorfu rums from the Caribbean de velop color and characte from years of barrel aging an deserve more attention tha they get. Saint James fro Martinique ($12) is popular i France for sipping, and de servedly so. Myers's from Ja maica ($8.50) is sound value In Haiti, the Barbancour firm makes old, older, an oldest dark rum selling for $9 $11, and $16, respectively. Al are worth their price. Apple ton from Jamaica ($8.50) ha many loyal followers. Bacar di's premier rum, Gold Re serve ($11), is well bred amber colored, smooth, an dry. It is so refined that a blind tastings it is often mis taken for Cognac. ■

SEA SWEETS

continued from page 143

■ FROSTED PERIWINKLES, WHELKS, AND SPOTTED OLIVE SHELLS (Hermits)

1 stick unsalted butter
⅓ cup sugar
2 eggs
Large pinch salt
¼ teaspoon allspice
1 teaspoon cinnamon
1¾ cup flour
⅔ cup finely ground almonds
Vanilla icing (see recipe)

am together butter and sugar in a bowl. in eggs, salt, allspice, and cinnamon. Sift flour after measuring and add to the mixe along with the almonds. Mix until well nded. Cover dough with plastic wrap and ll at least 2 hours.

o form periwinkles, roll a fat portion of igh back and forth under palms of your nds on a lightly floured surface to form a -inch-long taper. Curl the taper into a il shape, flatten slightly, and place on a ased baking sheet.

o form whelks, roll a cylinder of dough ½ h thick and 6 inches long. Twist it over l over itself to make a long spiral. Flatten end slightly and shape the opposite end a point. Place on a greased baking sheet.

o form spotted olive shells, roll dough tions into fat, tapered cones 2½ inches g. Cut a lip of dough along the top of one e using a sharp knife and press dough lip vn to form the shell opening. Place cookie greased baking sheet.

lace a sheet of foil loosely over the top of the cookies and bake in a preheated 325° n 25–30 minutes or until the cookies feel n to the touch but are only lightly golden. ol on a cake rack, frost with vanilla icing, l decorate (see note below). Makes 15–20 kies.

VANILLA ICING

gg whites
easpoon vanilla
proximately 3 cups sifted confectioners ugar
low food coloring

t egg whites in a bowl until loose and my. Add the vanilla, then confectioners ar until a medium glaze forms. Add a tiny fe tip portion of yellow food coloring to g for a pale cream color. Cover when not se. Makes about 1¼ cups.

e on decorating seashells: You will need illa icing (see recipe), red, yellow, and en food colorings, cocoa, green and red sug crystals, and artist and pastry brushes.

Before "painting" cookies with colored ics, cover them with a base coat of plain illa icing and let dry. Put portions of va a icing on a dinner plate and mix in min touches of food coloring and cocoa to ke pale shades of pink, salmon, peach, and ll. (The cocoa helps the colors to look nat l and ungarish.) Thin the icings with a lit water if necessary, so that they become glazes. The periwinkle spirals are most ctive iced in base tones of pink, peach, l green, then accented around the spiral with a cocoa-darkened tone of the same de and sprinkled with colored sugars.

Whelks should be shell beige with cocoa shed at each twist.

Paint the interior lip of the olive shells with k, then dab on spots of dark cocoa-colored illa icing or melted semi-sweet chocolate. book with pictures of shells can help sug t markings and details.

SEA STARS AND HORSES (Gingerbread)

tick unsalted butter
cup packed light brown sugar
cup sugar
arge or extra large egg
inches salt
easpoon cinnamon
easpoon ginger
easpoon powdered cloves
1 teaspoon baking soda
Approximately 3¼ cups flour
Gold or silver dragées, optional
Pure gold leaf, optional

Cream butter and sugars together in a bowl. Add egg, salt, and spices and mix well. Dissolve baking soda in ¼ cup hot water and stir into the batter. Add flour and mix to a smooth, firm, dough. Wrap dough and chill overnight. (If the dough seems at all soft the next day, work in a bit more flour.)

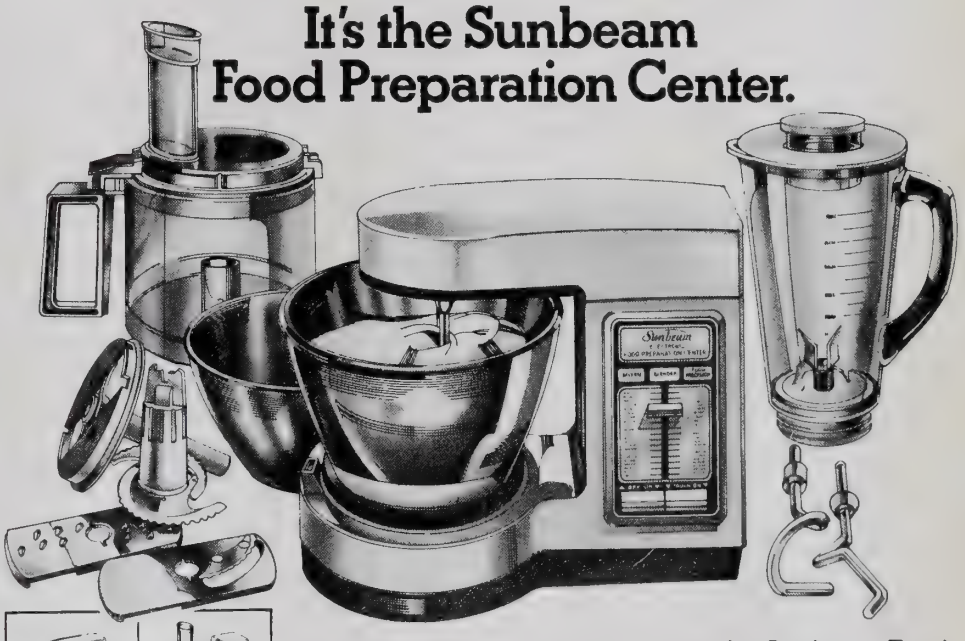
To form sea stars, roll out large and small portions of dough to ⅓-inch thickness. Use a pattern to cut out five-pointed stars freehand with a knife and place on a greased baking sheet. Pinch up a rim along each point of the stars and smooth the shapes as necessary. (Work gingerbread exactly as you would potter's clay.) Make indentations with the head of a small nail over the surface of the stars. Curl some of the points slightly, and push a few gold dragées into the cookies or align them down the center of each point.

To form sea horses, roll out dough to ⅓-inch thickness and trace a sea-horse shape about 6½ inches long. Score light lines using a knife blade along the dorsal fins and make 2 parallel lines of pinches down the body of each horse. Use a golden dragée as an eye. (For an added touch of edible glamour, place small sections of pure gold leaf along the body before baking.)

Bake cookies in a preheated 325° oven 12–15 minutes. Cover lightly with aluminum foil as necessary, so that the thin outer edges do not overbrown. Makes about 18–24 cookies. *(Continued on next page)*

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DU PONT SilverStone PREMIUM NON-STICK SURFACE

morning, noon & night

SEA SWEETS

continued from preceding page

■ FANS (Brandy snaps)

tablespoon unsalted butter
sugar (preferably superfine)
all-purpose flour
tablespoon light corn syrup
½ teaspoon ground ginger

Mix all the ingredients together in a bowl until smooth. Put large portions on large oiled baking sheets. With moistened hands, press out rough Christmas-tree shapes about ¼ inch thick. Bake in a preheated 350° oven 6–8 minutes. Pull out baking sheet once during cooking time. Using the tip of a spoon, widen the holes that form naturally as cookie bakes. Feather out the sides if desired. Cool slightly, and lift off sheet with a spatula. Makes about 5 sea fans.

■ SEA URCHINS (Chocolate drop)

½ cup unsalted butter
¼ cup sugar
2 tablespoons cocoa
¼ teaspoon cinnamon
1 teaspoon vanilla
Large pinch salt
1¼ cups flour
Cocoa frosting (see recipe)
Chocolate nonpareils

Cream butter and sugar together in a bowl. Stir in cocoa, cinnamon, vanilla, and salt and beat until light and well-blended. Stir in flour in two portions. Cover dough and chill 30 minutes.

Scoop out large tablespoonfuls of dough and roll into 20–24 balls with lightly floured hands. Place on a greased baking sheet. Flatten each ball into the shape of a sea urchin (a slightly flattened dome) with the bottom of a glass which has been dipped in sugar. Bake in a preheated 350° oven 15 minutes or until firm to the touch. Cover cookies with foil during baking if necessary to prevent overbrowning. Cool, and spread with cocoa frosting. Roll tops in nonpareils to form "spines." Makes 20–40 cookies.

■ COCOA FROSTING

2 tablespoons unsalted butter
Pinch salt
⅓ cup cocoa
Pinch cinnamon
½ teaspoon vanilla
Approximately 1¼ cups confectioners sugar

Place butter, 4 tablespoons water, and the salt in a small saucepan and bring to a boil. Stir in cocoa and cinnamon. Remove from heat and stir in the vanilla and confectioners sugar. Put frosting in the top part of a double boiler and let sit 10 minutes over hot but not boiling water. Cool, and frost cookies.

■ SAND DOLLARS (Sand tart)

½ cup unsalted butter
1 cup sugar
1 lightly beaten egg
Large pinch salt
1½ teaspoons vanilla
Zest of 1 large lemon, finely grated
¼ cup cornstarch
1 teaspoon baking powder
1¾ cups flour
Vanilla icing (see recipe)
Granulated sugar
Silver dragées, optional

Cream butter and sugar in a bowl. Stir in egg, salt, vanilla, lemon zest. Sift together cornstarch, baking powder, flour and stir it into butter mixture. Pack dough into a neat ball, cover with plastic wrap, chill at least 2 hours.

Roll dough out to ¼-inch thickness on a floured surface. Trace 3-inch sand dollar shapes on the dough using either a real sand dollar or a cardboard pattern. Cut out shapes and transfer to a lightly greased baking sheet. Smooth the indentations on the dough, cut out an oval near the shell's base, and trace a five-petaled star in the center.

Cool, and spread with a light layer of vanilla icing (thin with a little water if necessary). Dredge generously in granulated sugar. Place a silver dragée at each point of the interior star. Makes 2 dozen cookies.

■ SCALLOP SHELLS (Springerle)

3 large eggs, at room temperature
1½ cups sugar (preferably superfine)
1 teaspoon pulverized anise seed
1 teaspoon vanilla
3 cups sifted flour
½ teaspoon baking powder
4–4½-inch scallop shell
Vanilla icing (see recipe)

Beat eggs in a bowl with a mixer until light and lemon-colored. Add sugar in three portions and beat until mixture is pale and cream-colored and the sugar crystals are dissolved. Mix in anise seed and vanilla. Mix flour and baking powder together in a separate bowl and stir into the egg mixture. Turn the dough onto a floured surface and knead gently until dough stiffens and no longer feels sticky. Add a bit more flour if necessary.

Lightly flour a clean surface and roll out dough to ⅓-inch thickness. Flour the scallop shell and press the top side of the shell firmly into the dough until its pattern is neatly imprinted. Remove shell and cut around the shape with a knife. Re-roll dough portions between shell cut-outs and continue cutting out patterns. Let shells sit 10–12 hours in a cool, dry place.

Brush off excess flour from the shells with a pastry brush. Bake cookies on a greased baking sheet in a preheated 325° oven 12 minutes or until the bottoms of the shells are golden and the tops still white. Cool before glazing with vanilla icing. After icing hardens, paint on bands of tinted pastel icing. Makes 12 large shells. ■

CLASSIC TREATS

continued from page 43

■ PINWHEELS

2 cups flour
1½ teaspoons baking powder
¼ teaspoon ginger
¼ teaspoon cinnamon
½ cup butter
1 cup sugar
1 egg
1 tablespoon cream
Colored sugar

Sift together flour, baking powder, gin and cinnamon. Cream butter and sugar gether in a bowl and beat in the egg. Add ingredients, then the cream and mix well.

Roll half the dough between 2 pieces plastic wrap or waxed paper into a rectan to a thickness of about ¼ inch. Trim ed Cut into about 36 4-inch squares and pl squares on a cookie sheet lined with alu num foil. Cut slits with a knife into squa on a slant going from each point toward center. (Do not cut all the way through center of the square.) Fold alternate corn to meet in the center of the square formin pinwheel shape. Press lightly in center. peat with the remaining dough.

Brush each pinwheel with egg white a sprinkle with colored sugar. Bake in a p heated 350° oven 10 minutes or until cook begin to turn golden. Makes about cookies.

■ SCOTCH SHORTBREAD

1 cup butter
¾ cup superfine sugar
Pinch salt
1½ cups cake flour
1 cup ground rice flour

Cream butter in a bowl. Add sugar and s beat until light and fluffy. Gradually mix flours. Gather dough into a ball, knead or board 1–2 minutes. Place on a 13-by-9-in baking sheet lined with foil. Pat smooth w fingertips. Prick all over with a fork, d with sugar. Bake in a preheated 350° ov 15–20 minutes or until just a pale biscuit c or. Cut into squares. Makes 24 cookies.

■ CANDY CANES

1 cup butter
1 cup confectioners sugar
1 egg
1 teaspoon vanilla
1 teaspoon almond extract
2½ cups flour
1 teaspoon salt
Red food coloring

Cream butter in a bowl. Add sugar, egg, a vanilla and almond extracts and mix tho oughly. Gradually add flour and salt a blend well. Divide dough into 2 equ batches; add drops of red food coloring half the dough in a bowl and blend thoroug ly. Wrap, and chill 1 hour or until easy handle.

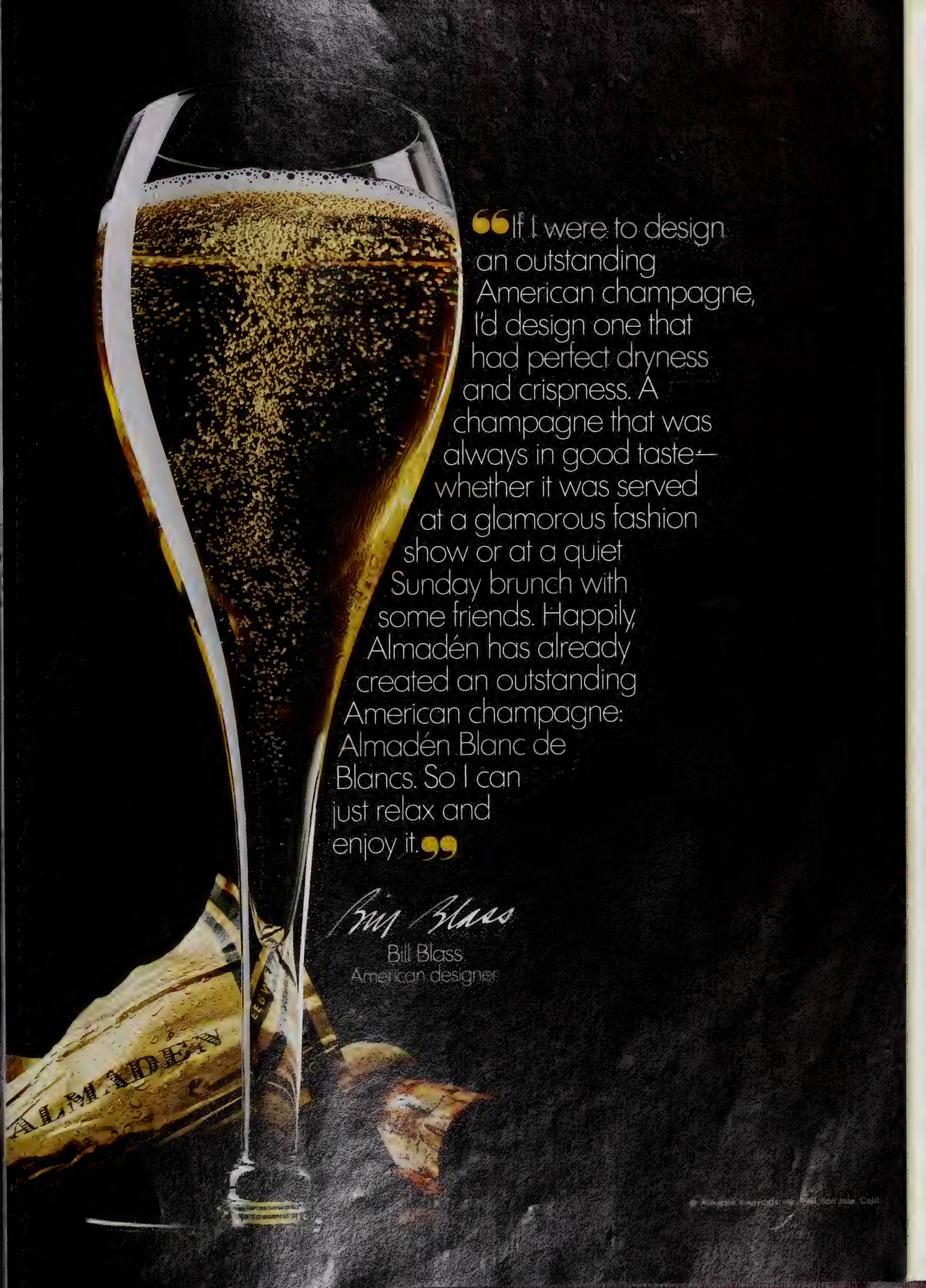
For each candy cane, take a teaspoon each dough (red and plain) and roll 2 sep rate coils each the size of a pencil (about 5- inches long). Gently twist the strips togeth and bend over one end to form cane.

Bake in a preheated 375° oven about 9 mi utes or until just firm but not brown. Co and sprinkle with confectioners sugar. Mak about 36-48 cookies.

■ STARS

⅔ cup butter
1 cup granulated sugar
½ teaspoon almond extract
1¼ cup flour
½ teaspoon salt
Heaping ½ cup ground almonds
Toasted sesame seeds

Continued on page 15



"If I were to design an outstanding American champagne, I'd design one that had perfect dryness and crispness. A champagne that was always in good taste—whether it was served at a glamorous fashion show or at a quiet Sunday brunch with some friends. Happily, Almadén has already created an outstanding American champagne: Almadén Blanc de Blancs. So I can just relax and enjoy it."

Bill Blass

Bill Blass
American designer

CLASSIC TREATS

continued from page 152

Cream butter and sugar in a bowl. Add sugar and almond extract and beat until light and fluffy. Mix in flour, salt, and nuts.

Roll half the dough between two pieces of waxed paper or plastic wrap to a thickness of ¼ inch. Cut dough into star shapes with a cookie cutter and sprinkle with toasted sesame seeds. Repeat with remaining dough.

Bake on cookie sheets lined with foil in a preheated 400° oven 8–10 minutes. (Cookies should not brown.) Makes about 3 dozen.

■ ALMOND JEWELS

1 cup butter
½ cup sugar
1 teaspoon almond extract
1 egg yolk
2 cups flour
½ teaspoon baking powder
1 slightly beaten egg white
1¼ cups finely chopped almonds
Raspberry or apricot jam

Cream butter and sugar together in a bowl. Add almond extract and egg yolk and mix until smooth. Gradually add the flour and baking powder and mix well.

Form the dough into balls about walnut size. Moisten in egg white, roll in nuts. Place on cookie sheets covered with foil. Gently make an indentation on top of each ball using end of handle of a large wooden spoon. Fill hole with raspberry or apricot jam. Bake 8–10 minutes in a preheated 350° oven. Makes about 48 cookies.

■ GLAZED PISTACHIO BROWNIES

6 ounces unsweetened chocolate
10 tablespoons butter
¾ cup granulated sugar
¾ cup brown sugar
3 eggs
¾ teaspoon vanilla
1 cup flour
¼ teaspoon salt
¼ cup finely chopped pistachio nuts

Melt 4 ounces chocolate in a small double boiler over hot water. Cream 8 tablespoons of the butter and sugars together until light and fluffy. Add eggs one at a time beating well after each. Mix in vanilla and melted chocolate. Stir in flour and salt; blend well. Pour batter into a greased 9-inch-square baking pan. Bake in a preheated 375° oven 20–25 minutes until firm to the touch in the center.

For glaze, melt remaining chocolate and butter in double boiler over hot water. Pour over warm brownies, sprinkle with nuts, cool; slice into squares. Makes 16 brownies.

■ LEMON MERINGUES

2 egg whites
¼ cup sugar
¼ teaspoon lemon juice
¼ teaspoon grated lemon zest

Beat egg whites in a bowl until very stiff. Slowly beat in the sugar. Mix in lemon juice and zest. Drop mounded teaspoonfuls of mixture onto cookie sheets lined with aluminum foil. (Or, pipe out with a pastry bag.) Place in a preheated 350° oven and immediately turn off the heat. Leave in the oven at least 6 hours or overnight. Do not open oven door during this time. Makes about 36 cookies.

■ RED AND GREEN STRIPES

¾ cup butter
¾ cup sugar
1½ teaspoons vanilla
1 egg
2¼ cups flour
¾ teaspoon baking powder
Red and green food coloring

Cream butter and sugar together in a bowl. Add vanilla and beat until fluffy. Beat in the egg. Gradualy mix in the flour and baking powder. Divide the dough into three bowls. Add red coloring to one, green to another, and leave the third plain.

Line a deep, 7½-by-3¾-inch loaf pan with plastic wrap long enough to extend over sides. Pat the red dough on the bottom, then the plain dough, and the green on top to make 3 layers. Cover with plastic wrap and chill in the refrigerator overnight or longer.

When ready to bake, lift dough out of the pan using the edges of plastic wrap as handles. Cut into slices about ¼ inch thick and cut each slice in half to make two small squares. Bake on cookie sheets lined with aluminum foil in a preheated 375° oven about 6 minutes until the cookies just begin to color. Makes about 48 cookies. ■

GAIETY

continued from page 71

■ ROAST GOOSE WITH APRICOT-PRUNE STUFFING

1 5–6-pound goose (preferably wild)
Salt, freshly ground pepper
1 medium-sized onion, peeled and quartered
1 medium-sized apple, cored and quartered
1 small package (about 10 ounces) dried apricots
1½ cups pitted prunes
1 orange slice
8 slices bacon
1 cup chicken stock

Trim off wing tips and excess fat from goose and save for another use. Sprinkle cavity with salt and pepper. Stir the onions, apples, apricots, and prunes together in a bowl and stuff loosely into the bird. Cover cavity opening with orange slice. Truss, and lay bacon slices across the breast. Place on a rack in a pan and roast in a preheated 400° oven 45 minutes to an hour or until juices run clear when pierced with a skewer at the thigh.

Remove goose from oven and empty stuffing into a bowl. Place foil over goose to keep warm. Put stuffing through a food mill or sieve, then purée in a food processor or blender. Set aside. Discard all but 2 tablespoons fat from roasting pan and place over high heat. Pour in stock and deglaze pan by scraping up brown bits with a wooden spoon. Stir in ½ of the puréed stuffing. Taste for seasoning, adding more purée or seasonings as desired. Pour into a sauceboat and serve alongside carved goose. Serves 4.

■ QUAIL CASSEROLE

2 tablespoons oil
2 tablespoons butter
8 whole quail
¼ pound bacon, diced
1 medium-sized onion, diced
2 medium-sized carrots, diced
½ bay leaf
Salt, freshly ground pepper, to taste
1½ cups chicken stock
1½ cups white wine

Heat oil and butter in a nonaluminum ski or flameproof casserole large enough to h birds in one layer without crowding. Bro birds in hot fat, turning frequently. Rem from heat, discard fat. Set birds aside.

Fry bacon in the same skillet over medi heat until fat is rendered but bacon is crisp. Add onions, reduce heat, and cov Cook until onions are soft and translusce Add carrots, quail, bay leaf, salt and pepp Pour stock and white wine over it. Cov and simmer 45 minutes or until juices clear when pierced at the thigh. Serves 4.

■ ROAST SQUAB

4 squab, about 1 pound each
2 teaspoons rosemary
4 tablespoons butter
4 small onions
8 pitted dates
Salt, freshly ground pepper
Oil

Pat birds dry, sprinkle ½ teaspoon rosema 1 tablespoon butter, 1 onion, 2 dates, and and pepper to taste in each cavity. Br birds with oil, roast in preheated 350° oven minutes or until juices run clear when pierc with a skewer at thigh. Serves 4.

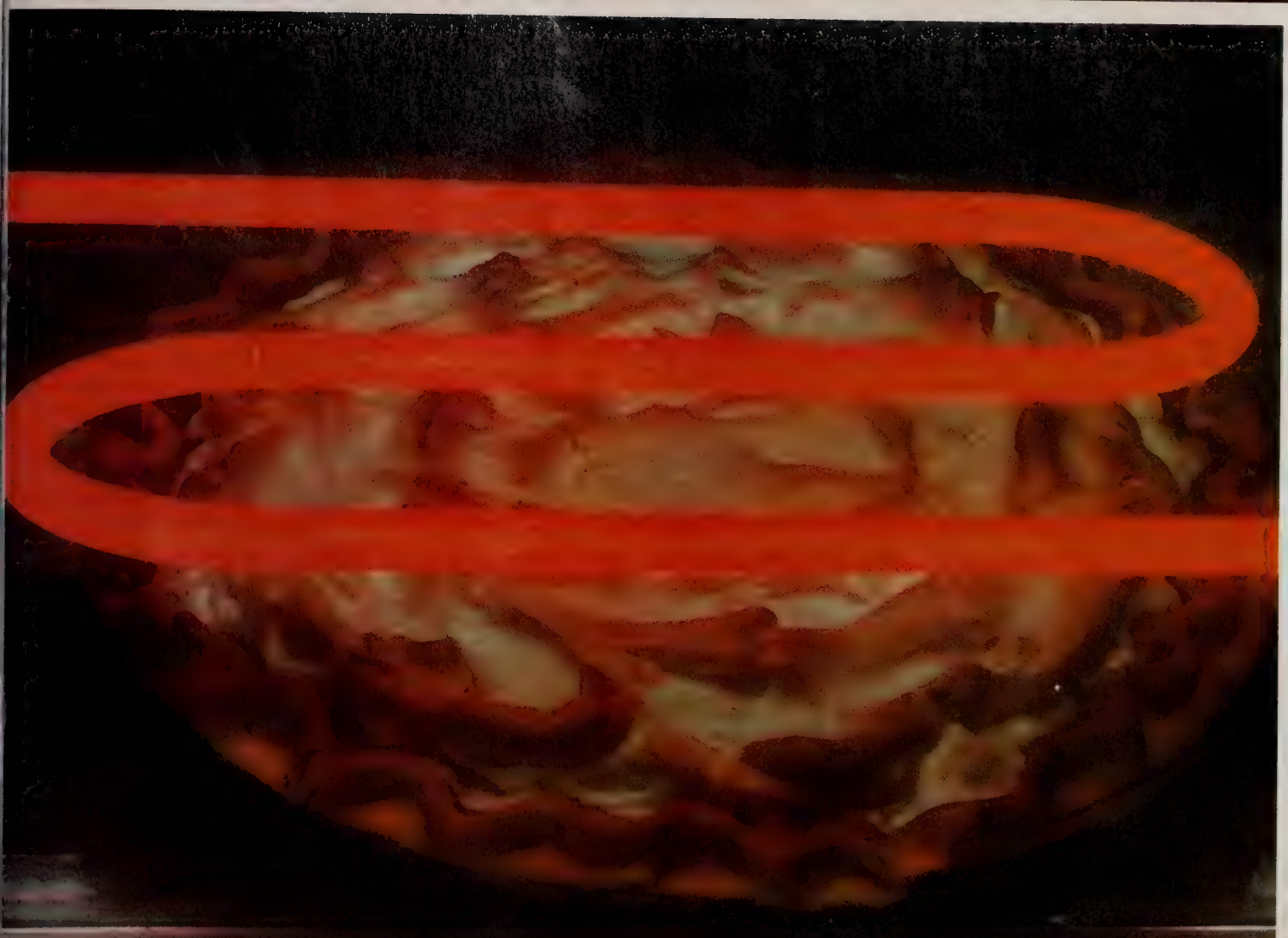
■ GOLDEN CHRISTMAS PUDDING

Butter or shortening
½ cup light raisins
½ cup dark raisins
½ cup currants
1½ cups diced dried apricots
1 cup candied citrus peel, or other dried fr of choice
1 cup halved glazed cherries, or other drie fruit of choice
1 cup brown sugar
1 cup lard or finely shredded suet
2 cups dried breadcrumbs (not powdered) made from good quality crustless white bread
3 tablespoons freshly grated orange zest
3 tablespoons freshly grated lemon zest
1 teaspoon spices of choice (ginger, allspice nutmeg, cinnamon, or a mixture)
½ cup chopped blanched almonds
4 eggs, beaten
2–3 tablespoons Scotch, Irish whiskey, or dark rum
Good crustless white bread slices, optional
Pure gold leaf, optional

Heavily grease a 7-cup pudding mold (substitute a Charlotte tin) with butter shortening. Cut a round of parchment pap to fit the bottom of the mold, press it dow and grease it thoroughly.

Mix the fruits and sugar together in bowl. Add suet, breadcrumbs, zests, spic nuts and mix well. Add eggs and whiskey a mix thoroughly with a fork or your han Pack into the mold by pushing the mixtu down hard with your hands (mold should only ⅔ full—pudding expands as it steam Lay a double layer of cheesecloth over t top of the mold so that it hangs over t sides. Tie kitchen twine around the rim hold the cheesecloth in place. Cover mo tightly. (If using a charlotte tin, tie down t cover with twine so that it stays tight

Continued on page 1



Into the sometimes colorless world of microwave cooking comes a brilliant idea from Tappan.

We're the first to admit that certain foods come out of a microwave looking something less than desirable. That's why we were the first to come up with a practical, simple solution. The built-in browning element.

Just a touch and this Tappan microwave browns whatever you're cooking.

Doesn't that sound simple? It does to us. But then again, nobody's put more thought into perfecting microwave cooking than us.



After all, we've been at it since 1955 when we first introduced it to the home.

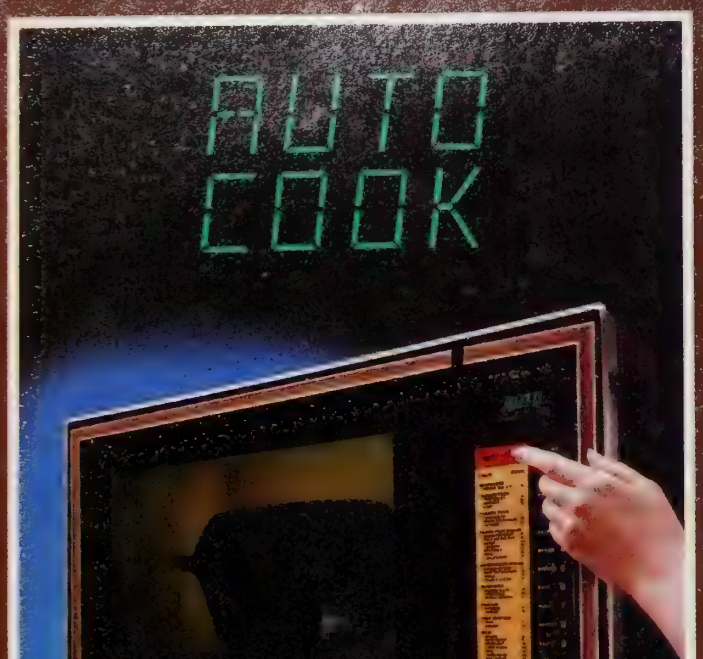
And if we could come up with such a perfect solution for browning, just imagine what else we can get our microwaves to do. Defrost. Simmer and stew. Cook by temperature or time. Even cook an entire meal for you. In short, everything it takes to make your life easier.

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Then Auto-Cook calculates cooking time and temperature. It even reminds you if you should cover a dish. Or stir it.

So if you want great results without a great fuss, Litton's got a simple answer: Auto-Cook.

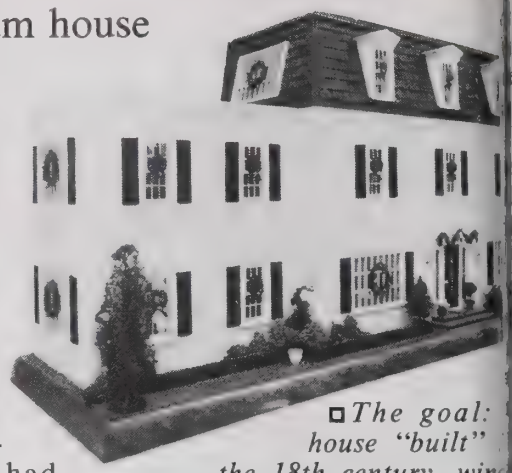
Nobody knows more about microwave cooking than

LITTON

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continued from page 77

Fascinated by the miniature since childhood, an artist builds his mini dream house



□ *The goal: house "built" the 18th century, wing added, windows modernized.*

He always wanted one, stood spellbound before museum examples, collected books on the subject, and finally, two years ago, Wayne Young decided the time had come to create his own perfect miniature house. A trained artist, one-time book designer, and now a fashion designer and retailer in East Hampton, New York, Young began a project that was to become as consuming as any work of art.

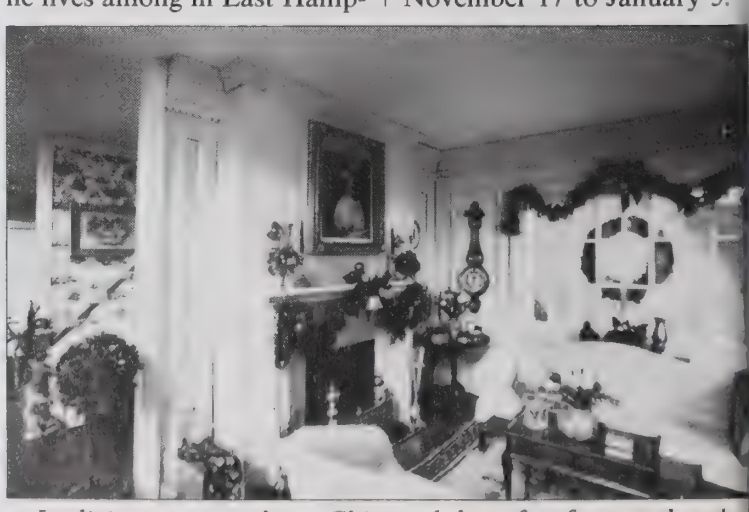
His research bible was a source book for miniaturists, *One Twelfth,* the title a reference to the standard scale. The designer began acquainting himself through correspondence and catalogue study with the surprisingly large number of flourishing suppliers. Absolute accuracy in form and highest quality of materials and workmanship were his goals, and his period encompassed Queen Anne and Chippendale.

No ready-made house he could find suited him, so he undertook the construction himself, basing the design on houses he grew up with in Orange, New Jersey, and those he lives among in East Hampton. Ordering from mini lumberyards and hardware dealers, and always ready to improvise, Young began. His shell was 3/4-inch plywood and the siding 1/12-scale clapboard, which Young painted himself, along with all the window woodwork.

Landscaping materials were found in the catalogue of a firm that model-making architects use; florists were the source for the moss that makes Christmas wreaths and swags. For his catalogue flower pots Young made plant out of many materials, including wire-and-paper twist-ties.

Miniaturist craftsman Roger Gutheil of Rochester, New York, and the Chestnut Hill firm in South Carolina made most of the fine furniture.

The miniature house will be on display in the window of Wayne Young's shop, de Bracieux, in East Hampton, from November 17 to January 5.



□ *In living room, where Chippendale sofas face each other, Christmas decorations include swags, topiary, a wreath outside.*

GAIETY

continued from page 154

sed. Place mold into a ge kettle. (If using a char- e tin, put into a deep, heat- oof baking dish before ting into the kettle.) Fill kettle with boiling water each halfway up the sides the mold or dish. Cover tle and steam 10 hours, ling water as necessary out every 30-40 minutes). Let pudding cool slightly to tle, then run a spatula und the sides. Unmold, l serve warm. May be ac- npanied by hard sauce, or inkled with spirits, lit, and ried to the table as it nes. Or, for a decorative ect, brush pudding with iskey and press on bread ngles cut to completely er the pudding. Brush ad with whiskey, and press gold leaf. Serves 12–16. ■

ipe from pastry chefs Ann enick and Patrick Musel

MR. B

continued from page 78

rned ventriloquism instead seeing an analyst daily all se long years? Mr. B. won- ed.

Mr. B. gripped the tree and it in the stand, bent over l screwed the three screws il they held the base, and tree was straight.

"I have six boxes of balls l a star for the top," Mr. B. d.

Silence.

"I always thought tinsel s tacky. I had in mind re of a minimalist ap- ach."

"For heaven's sake!" the e exploded. "You have a acle here, and you just ewed it into place and are talking to it about Christmas ornaments."

Mr. B. backed off. He stared at the tree. It was *just* the right height.

"Would you enjoy listening to some music?" said Mr. B. "I have *Promises, Promises* and *Brigadoon* and *My Fair Lady* and . . ."

"Next you'll offer me a Perrier," the tree said.

"Do you want a Perrier?" Mr. B. said.

"Oh, unscrew these things and put on one of your mindless musicals," the tree said.

Quickly, Mr. B. bent over and loosened the screws. The tree shook off its base before it hopped onto Mr. B.'s wall-to-wall carpeting.

Mr. B. put on the score from *Man of La Mancha*. The tree waltzed around the room, but stood still and sang respectfully when it harmonized on "Dulcinea." At a loss for what to do, Mr. B. began to dance and sing with the tree. After several dances, they stopped and had a refreshment: a glass of white wine (Mr. B.'s in a glass, the tree's in a soup bowl he propped it in).

"This is quite pleasant," Mr. B. said to the tree, "but I hope you appreciate that there isn't much I can do to entertain you."

The tree sighed. "Think about the spirit of Christmas. Do something for someone that *he* will like. What about taking me window shopping? I couldn't march out of the forest and window shop on Connecticut Avenue, but *you can take me*! Get some cookies, and hold the leftovers to the base of my trunk."

"Would you be quiet if I took you on such an excursion?" Mr. B. asked.

"I'll be on my best behav-

Continued on page 185

Coming Next Month:

ENTERTAINING TIPS
FROM AMERICA'S GREAT
WOMEN OF STYLE:
PLANNING MENUS, DECORATING
TABLES, PAMPERING GUESTS

WATCH FOR JANUARY HOUSE & GARDEN ON YOUR NEWSSTAND

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From our Private Collection



This Christmas, give a gift that won't last.

Opera Nut Creams

2 cups C and H Granulated Sugar
3/4 cup heavy cream
1/2 cup milk
1 tablespoon light corn syrup
1/8 teaspoon salt
1 teaspoon vanilla
3/4 cup chopped walnuts
1 package (6 oz.) semi-sweet chocolate pieces, melted

Combine sugar, cream, milk, corn syrup and salt in a 4-quart sauce pan. Mix well. Bring to a boil on medium heat. Place thermometer in mixture and cook to 236 degrees (soft ball stage). Remove from heat and cool to 110 degrees (lukewarm) *without* stirring. Beat in vanilla until mixture loses its gloss. Add nuts. Spoon into buttered 8-inch square pan. Cool to firm. Spread chocolate over top. Cool until firm and cut in squares. Garnish as desired with nuts, fruits. Makes about 50 pieces, 2 pounds.

For recipes of additional holiday candies and delicious cookies, send a self-addressed stamped envelope to: "Sweet Occasions," C and H Sugar Kitchens, 1 California Street, San Francisco, CA 94106.



Crystallized Nuts

1 1/4 cups C and H Golden Brown Sugar, packed
1/4 cup cream
1 tablespoon butter or margarine
1/2 teaspoon cinnamon
1/8 teaspoon salt
1 teaspoon vanilla
2 cups whole almonds

Combine sugar, cream, butter, namon and salt in 2-quart sauce p Mix well. Bring to boil over medi heat. Place thermometer in mixtu Continue cooking to 244 degrees (fi ball stage), stirring constantly. Rem from heat. Add vanilla and nuts. C tinue stirring until candy grains nuts. Spread on cookie sheet to c Makes about 1 1/4 pounds.

C and H Pure Cane Sugar from Hawaii

Regina adds the elegance of wine and turns homemade salad dressings into vintage dressings.



When you spend so much time preparing dinner, why not make your salad as special as your entree? You can by turning your homemade salad dressings into vintage dressings. Just start with Regina® Wine Vinegar. It adds the elegance of wine to your salad dressings. That's because Regina is pure wine vinegar, fermented from fine table wine. So it has a mellower, more flavorful taste. Try the distinctive touch of Regina in these easy vinaigrette recipes. And turn your homemade dressings into vintage dressings.

REGINA. THE WINE VINEGAR MADE FROM FINE WINE.

REGINA VINTAGE RECIPES

¾ cup salad oil
¼ cup Regina® Wine Vinegar
½ teaspoon salt
¼ teaspoon pepper

Blend ingredients and refrigerate.
Variations: (1) Add 2 TBS. Grey Poupon® Dijon Mustard or (2) Add 1 egg or (3) Add ¾ tsp. oregano and 1 clove garlic, crushed.

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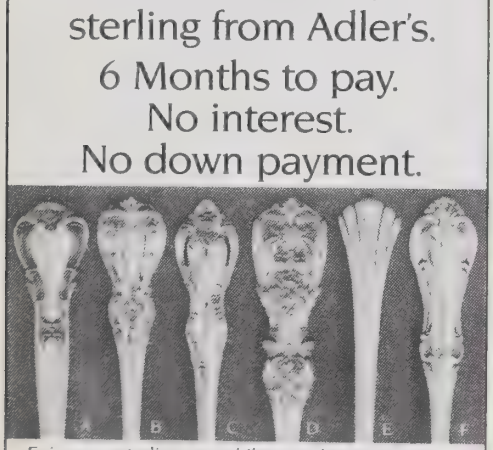


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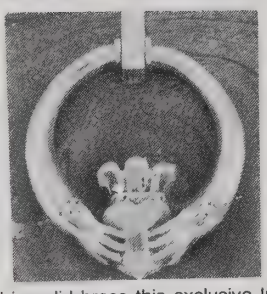
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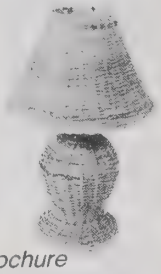
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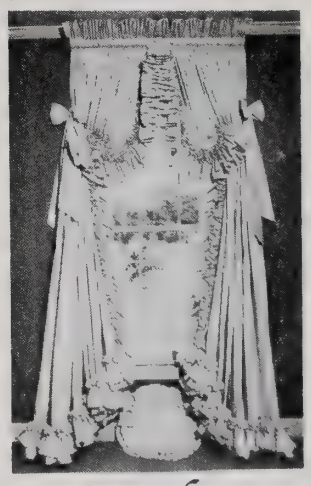
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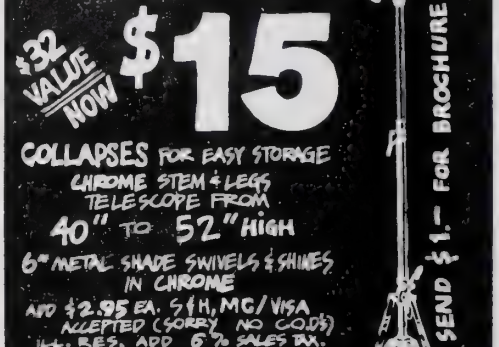


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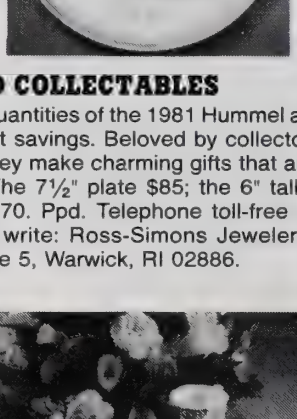
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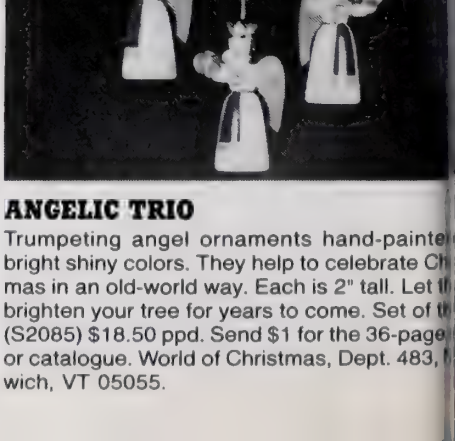


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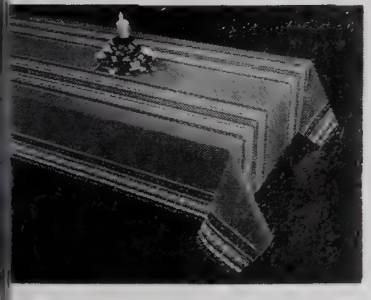
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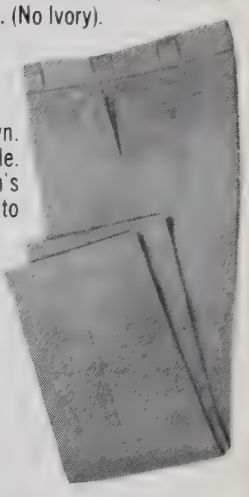


Chamois Cloth Shirt

(For Men, Women and Children)

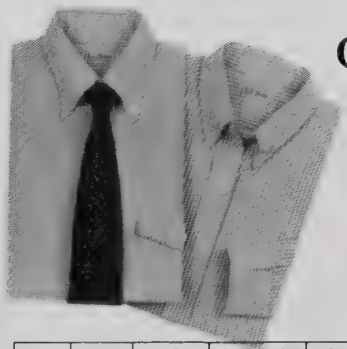
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"Business Man's" Shirt

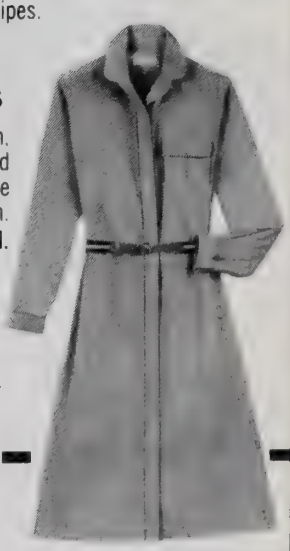
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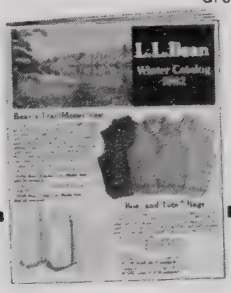
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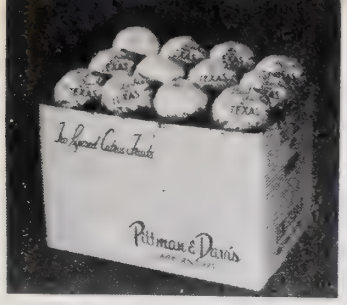
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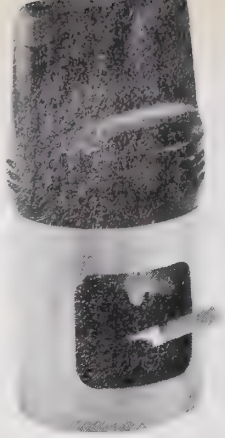
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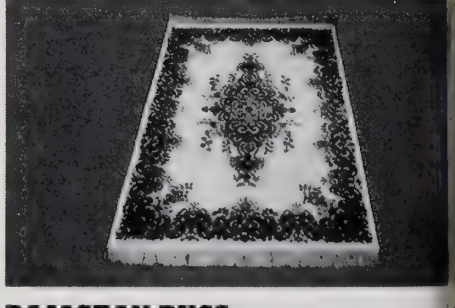
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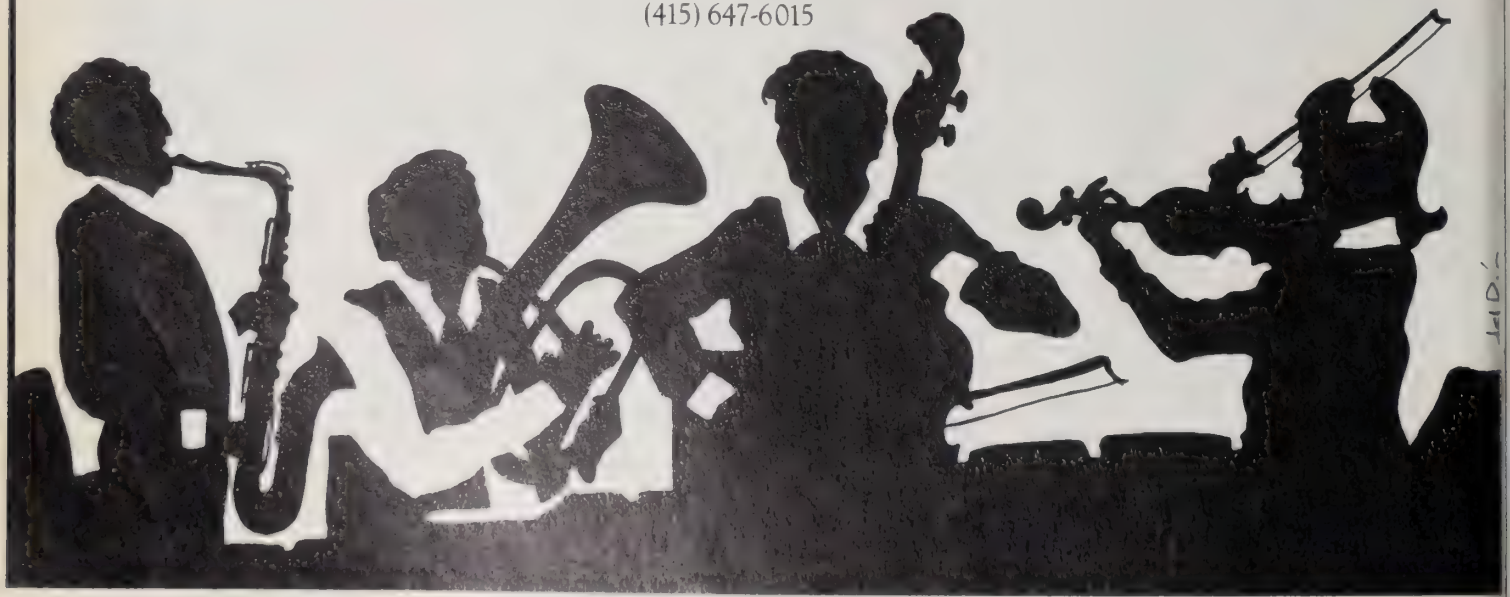
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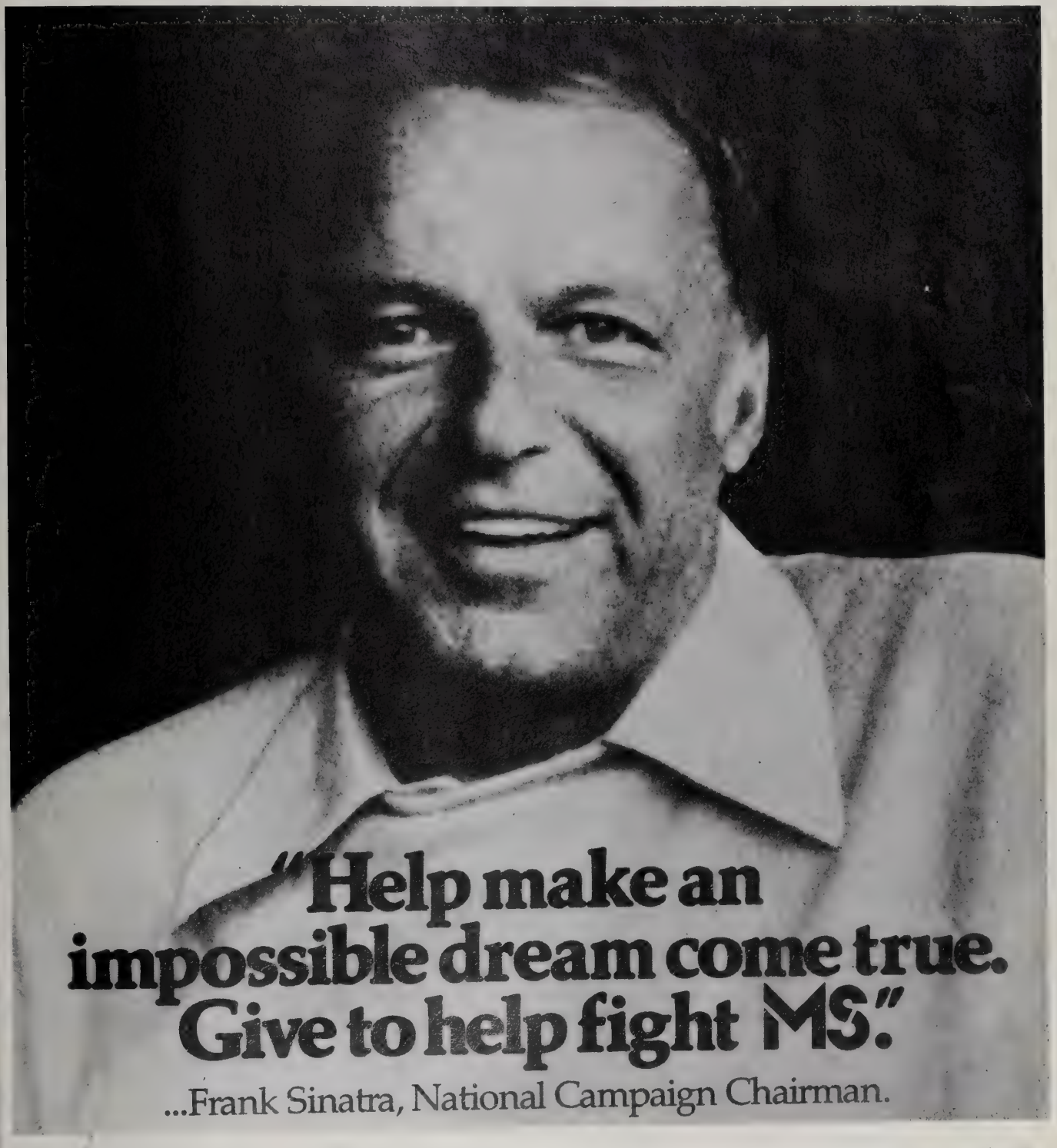
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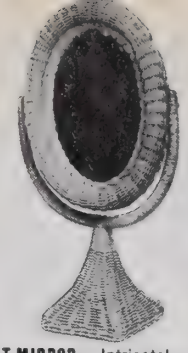
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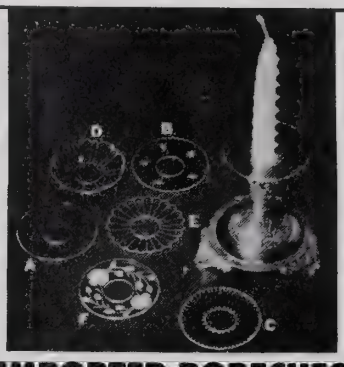


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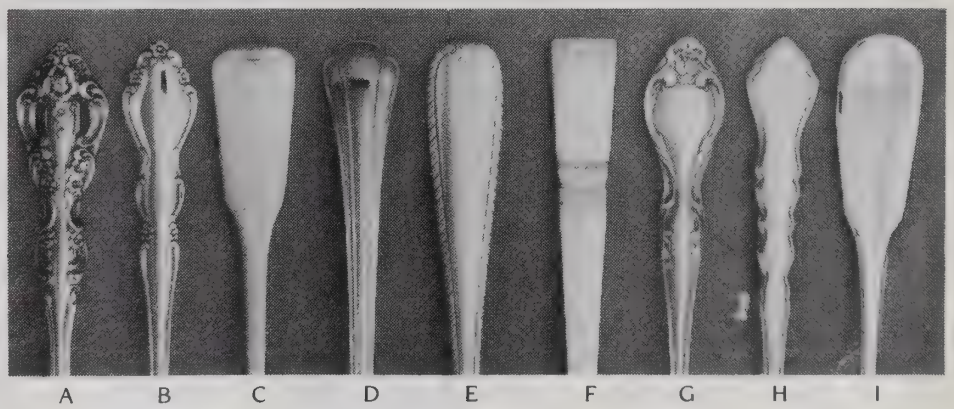
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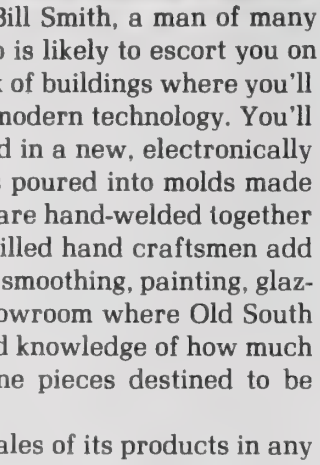
FOCUS ON:

Moultrie Manufacturing Company



A SHORT DISTANCE from busy super-highway Interstate 75 in Moultrie, Georgia, is a 17-acre compound dedicated to preserving a bit of the best of the Old South. It is a dedication that annually attracts thousands of orders to the Moultrie Manufacturing Company from all around the world—for gates, fountains, garden furniture, house columns and accessories. All are authentic reproductions, in light-weight aluminum, of the classic cast-iron pieces traditionally associated with southern gardens and architecture.

A visit to Moultrie is, in some respects, a glimpse into centuries past. Although the buildings housing the family-owned business are thoroughly contemporary, the beautifully landscaped grounds dotted with cast-aluminum garden settees, chairs and tables are those that might surround an ante-bellum mansion. A tree bench encircling a majestic pine and, in another spot, an octagonal gazebo invite you to come into the shade...symbols of the hospitality for which this region is renowned.



You learn during your visit that much of the care of the fine lawn and adjoining garden is in the personal hands of Moultrie's president, Bill Smith, a man of many abilities—including that of tour guide. It is he who is likely to escort you on the rounds of the company's unpretentious complex of buildings where you'll see a fascinating blend of old crafts and the most modern technology. You'll see the foundry, where aluminum ingots are melted in a new, electronically controlled furnace, and where the melted metal is poured into molds made from antique castings...the shop, where cast parts are hand-welded together into solid pieces of furniture...the studio, where skilled hand craftsmen add the important finishing touches to every cast piece: smoothing, painting, glazing, rubbing. By the time you visit the Moultrie showroom where Old South Reproductions are on display, you have a first-hand knowledge of how much labor and care have gone into creating these fine pieces destined to be heirlooms of the future.

Moultrie is a mail-order business only, with no sales of its products in any stores. However, there is one exception to buying by mail that makes a personal visit to the plant more than the interesting, pleasant experience it is.



There is a 25% discount if you decide to buy and take your purchase with you (a saving of packing and shipping costs that the company passes along to the customer).

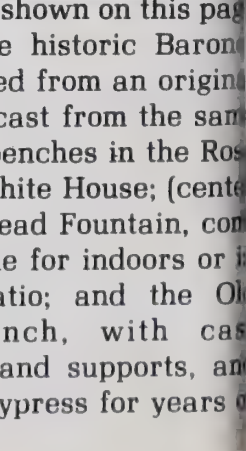
Whether by mail or in person, the pieces chosen at Moultrie are lovely links to both the past and future, helping to create gracious settings that are never out of style.





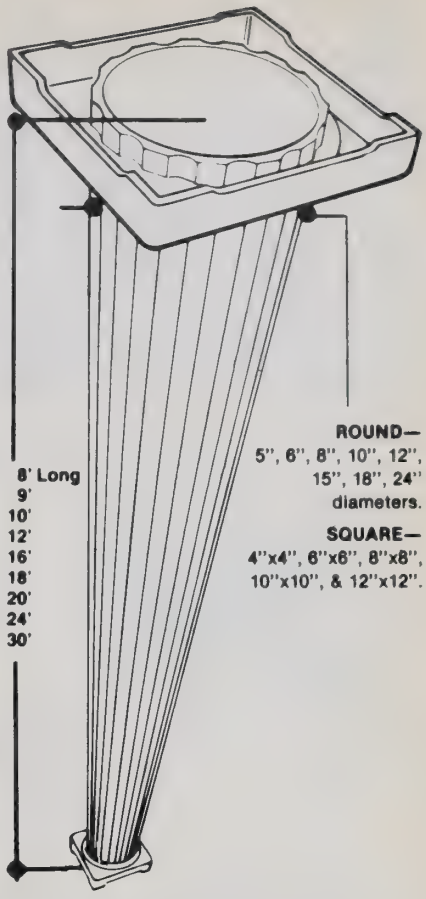
Making an Old South Reproduction is a fascinating blend of modern technology and old-time craftsmanship. The molten aluminum emits a soft red-orange glow within the crucible—its temperature electronically controlled by the energy-efficient furnace—as it awaits lading by hand into the black sand molds. A fresh mold is made for each casting, then is destroyed to reveal the gleaming new creation within.

Assembly, welding, and finishing are almost entirely hand operations. Finally, the famed Old South patina is applied—two coats of costly lacquers, then a hand-rubbed glaze done just so.



The Old South products shown on this page are (top left) the historic Baronial Settee, reproduced from an original dated 1846 and cast from the same patterns as the benches in the Rose Garden at the White House; (center left) the Lion's Head Fountain, compact and versatile for indoors or in courtyard or patio; and the Old Charleston Bench, with cast aluminum arms and supports, and laterals of real cypress for years of service.





The intricate detail of the classic Rose and Lyre ern is flawlessly reproduced in the regally pro- ioned seating group above. Also available is a dining group in this style, equally authentic in every line.

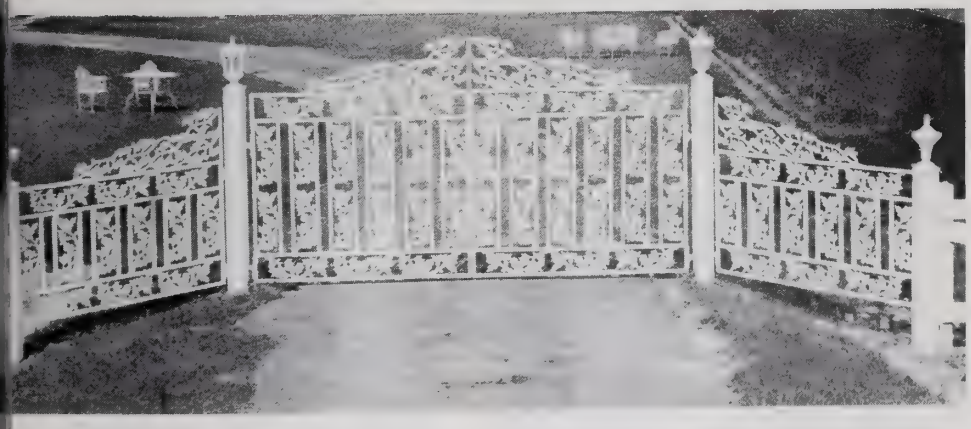


Moultrie's popular Old South Mailbox wears a pretty petticoat of grape and leaf design. It's one of several mailboxes offered (with matching custom neplates). You'll see these tasteful accents along ntry lanes and suburban boulevards across the ntry.

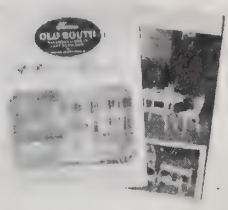
Restorers of old homes and builders of new ones are happy to discover that Moultrie Manufacturing Company is a prime source for reproductions of the stately columns that supported grand colonnades in times past.

Offered are round, fluted, and square styles in lengths to thirty feet and diameters up to 24 inches. Being in aluminum, they won't warp, rot, or split, and their lighter weight permits easier installation than other columns allow. They're primed for painting, too.

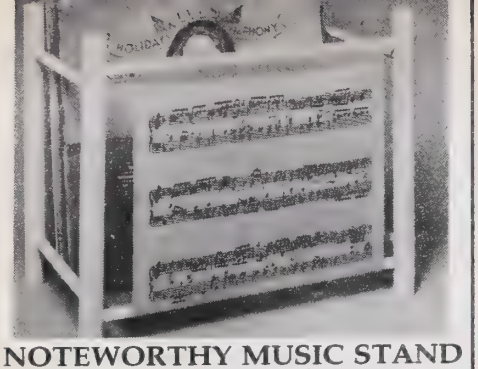
For complete information on Old South columns or other Moultrie products, Bill Smith invites you to call him toll-free at 800-841-8674 and talk it over.



The elegant entryway shown at left is one of many Moultrie products that enhance both the beauty and security of property. Their wide selection of gates and fences protect children and pets, keep intruders out, and add immeasurable appeal and value. Fences and gates can also be custom made to meet special needs.



Moultrie Manufacturing Company's full-color catalog of their unique products il- rates the full line of fine Old South Reproductions, including furniture and accessories use indoors and out, fountains large and small, garden plaques and markers, mailboxes, much more. For a copy, send one dollar to Moultrie Manufacturing Company, Moultrie, rgia 31768.



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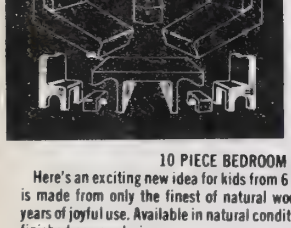
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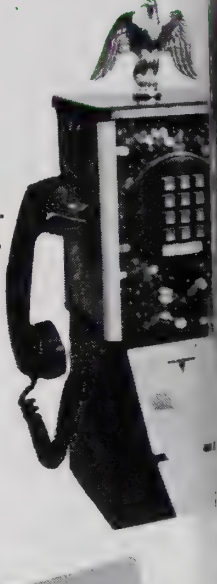
for Last-Minute Christmas Gi



TABLE DRESS-UPS

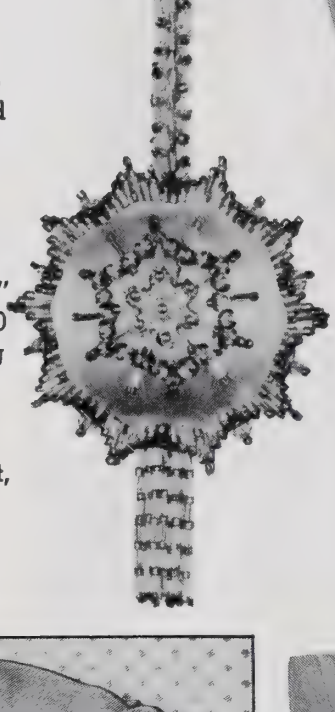
Unbleached muslin cloth, 6" ruffle, ecru lace trim. Patchwork top cloth with lining in blue or brown floral, red or green calico. Top 55" $75; bottom 72" $36, 90" $44, 96" $47, 104" $55. Post. $2.75 per order. Free catalogue. Country Curtains, G12, Stockbridge, MA 01262.

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RADIANCE

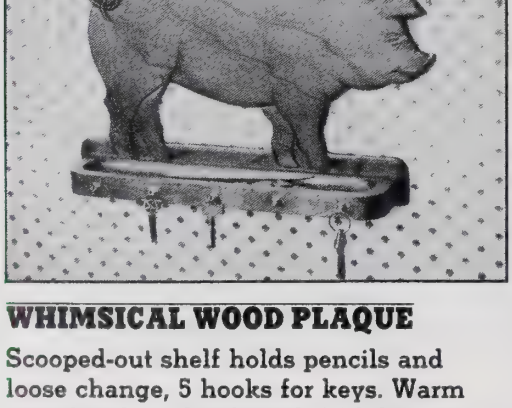


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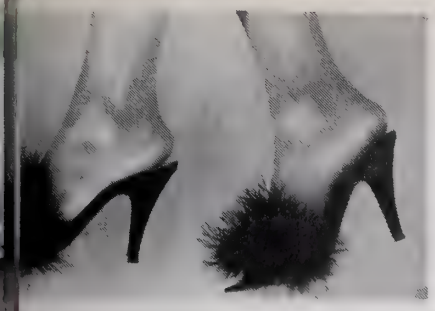
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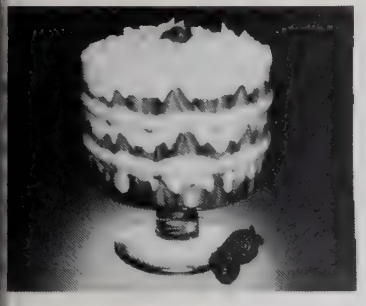
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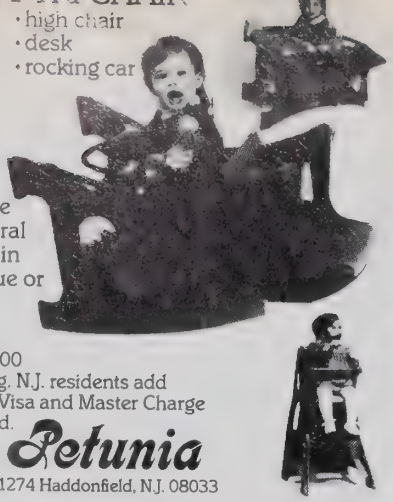
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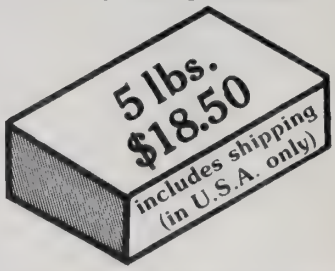
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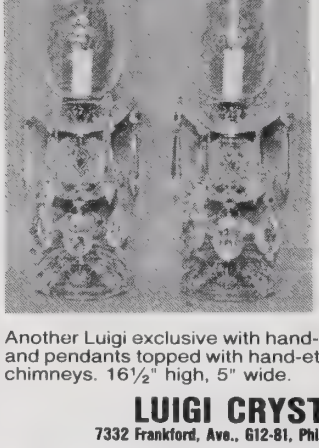
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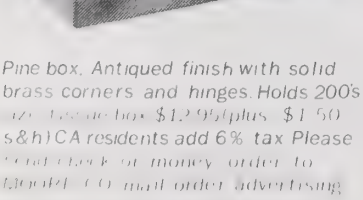
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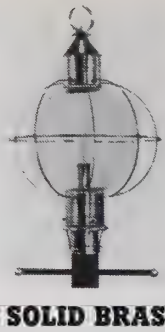
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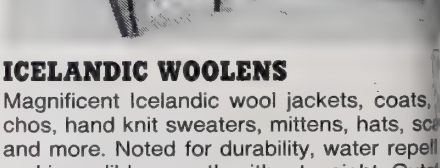
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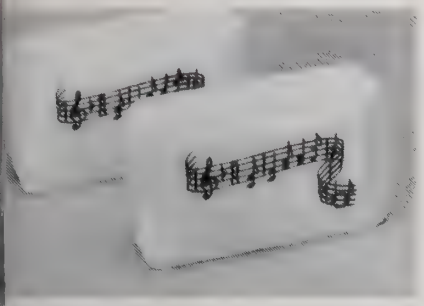
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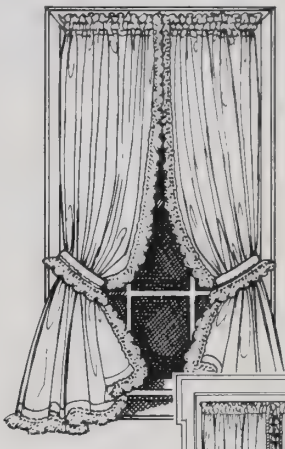
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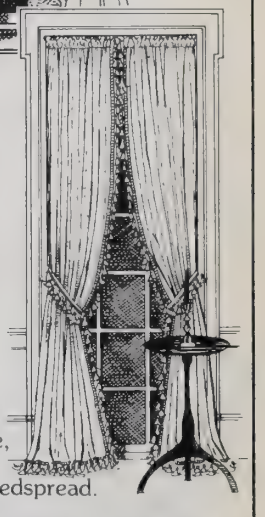
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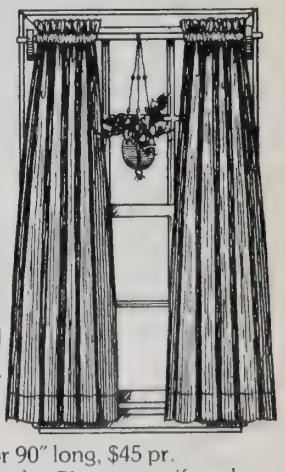
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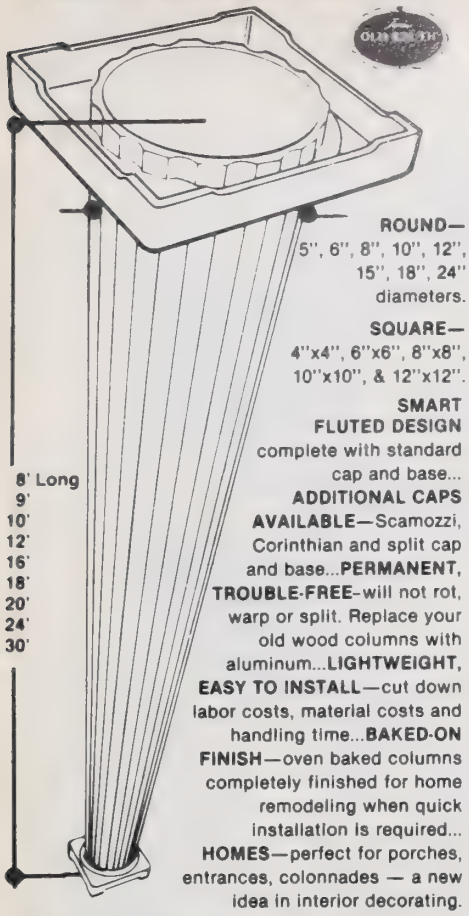
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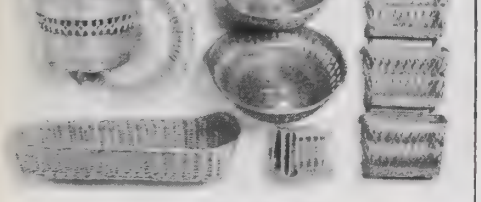
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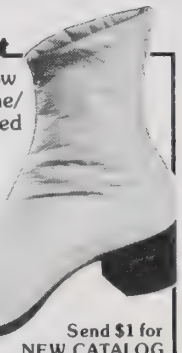
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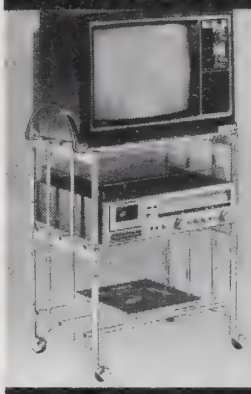
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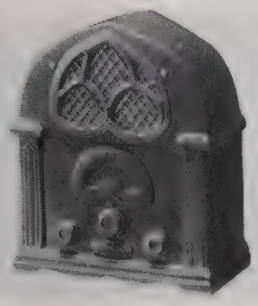
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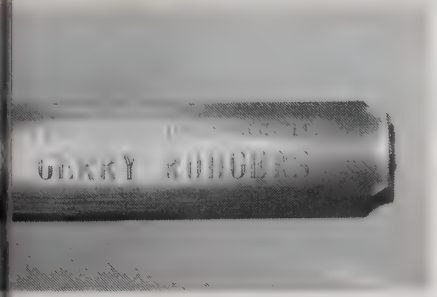
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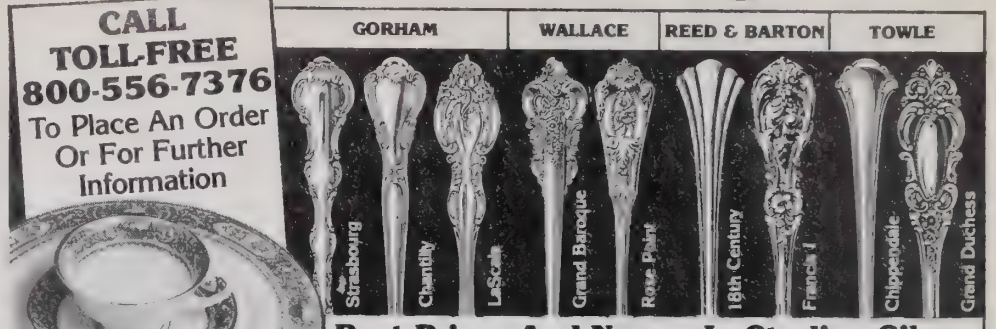
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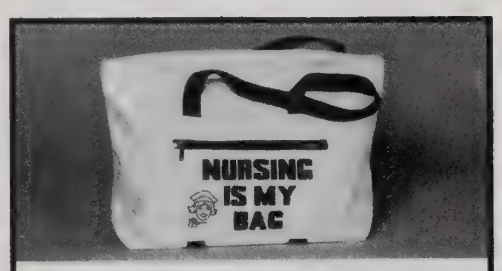
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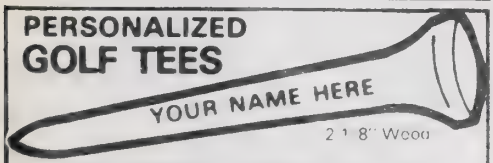
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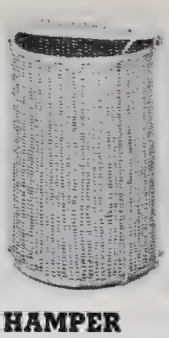
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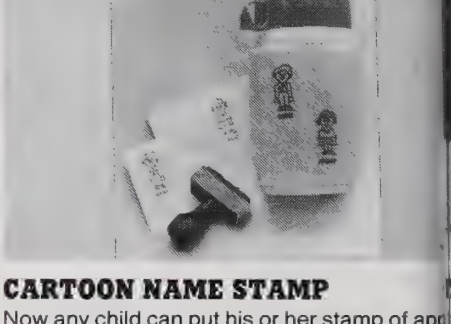
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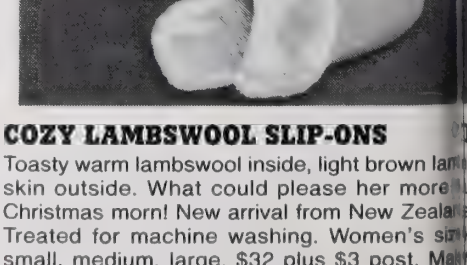
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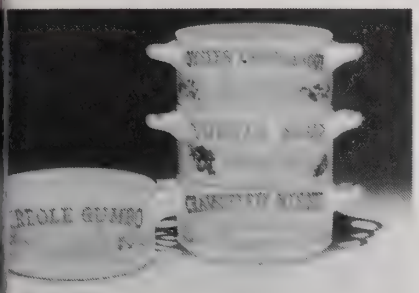
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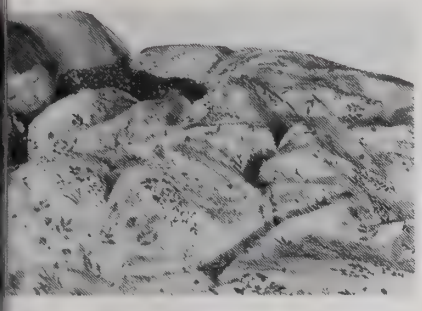
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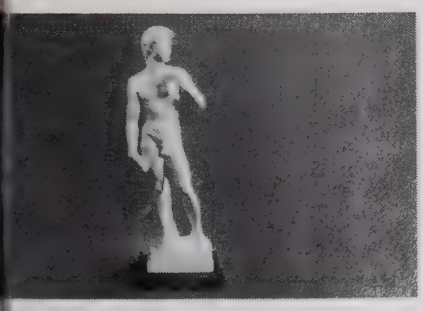
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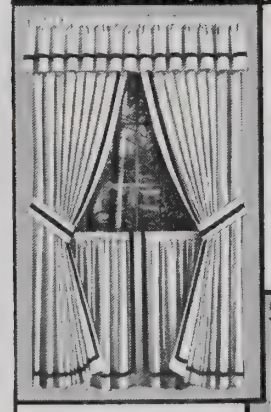
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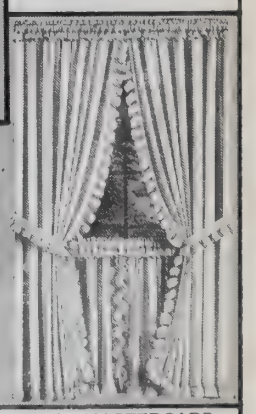
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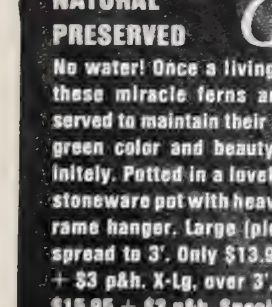
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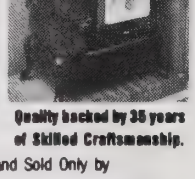
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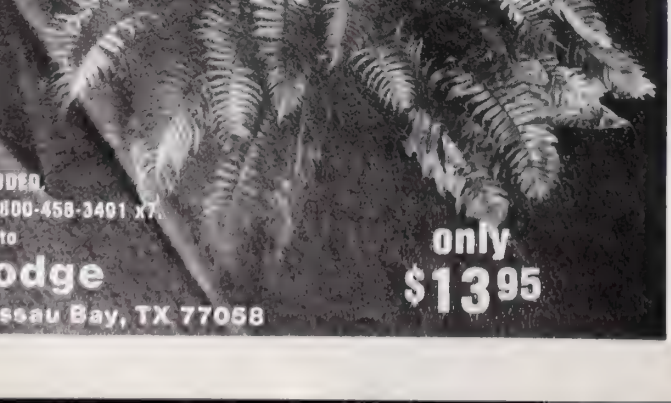


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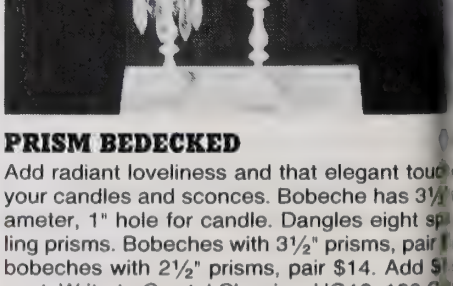
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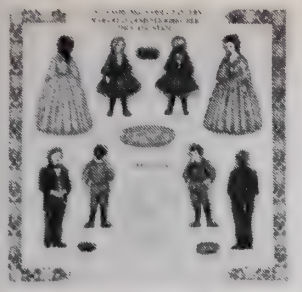
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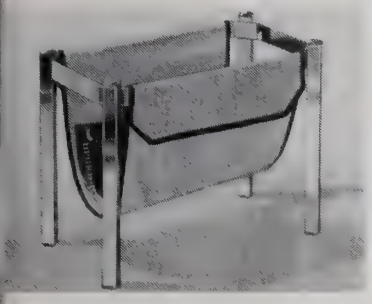
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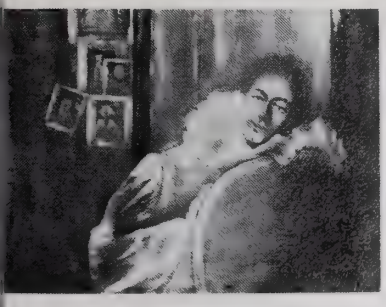
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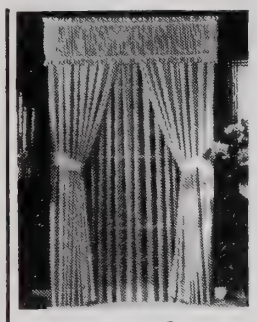
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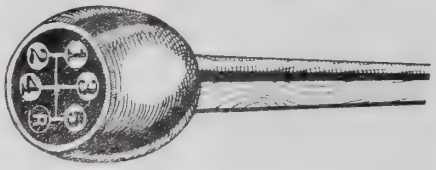


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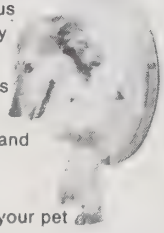
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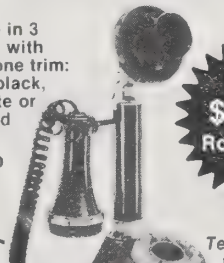
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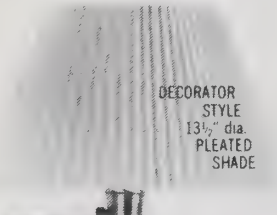
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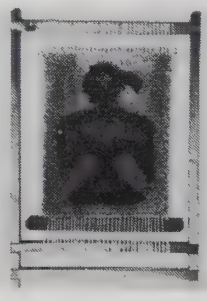
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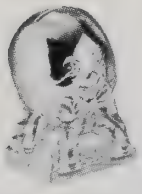


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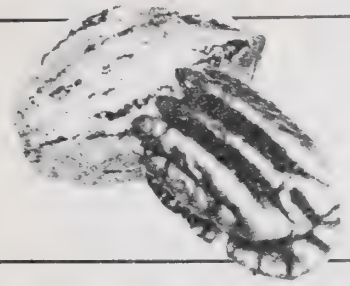


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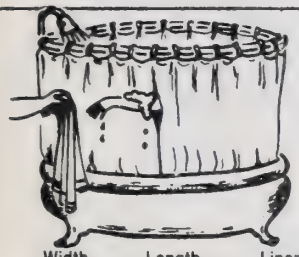
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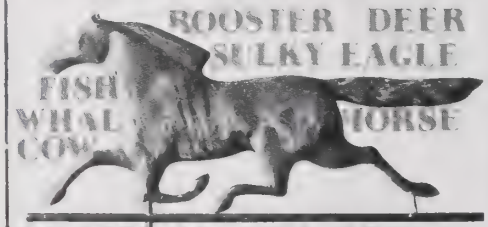
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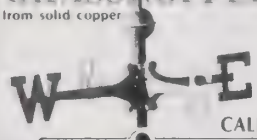
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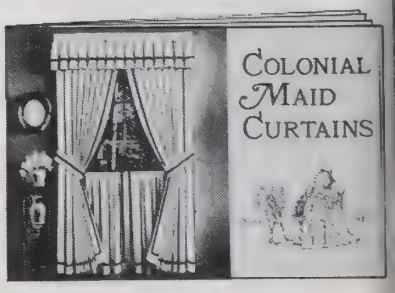
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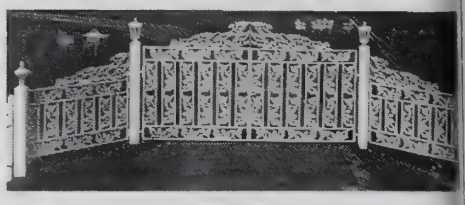
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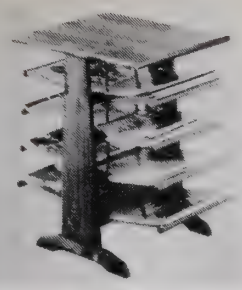
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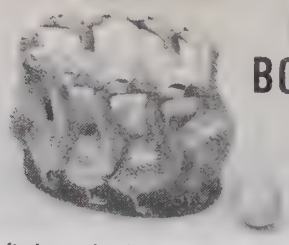
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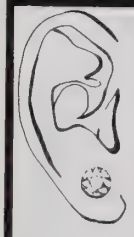
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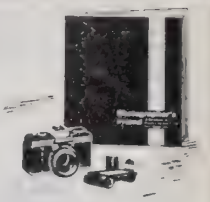
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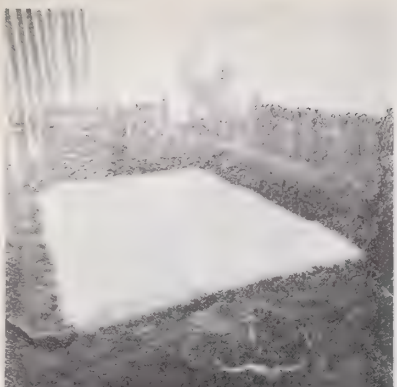
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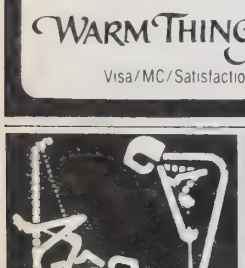
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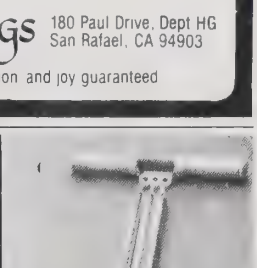
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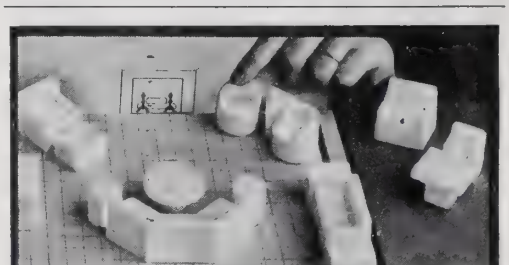
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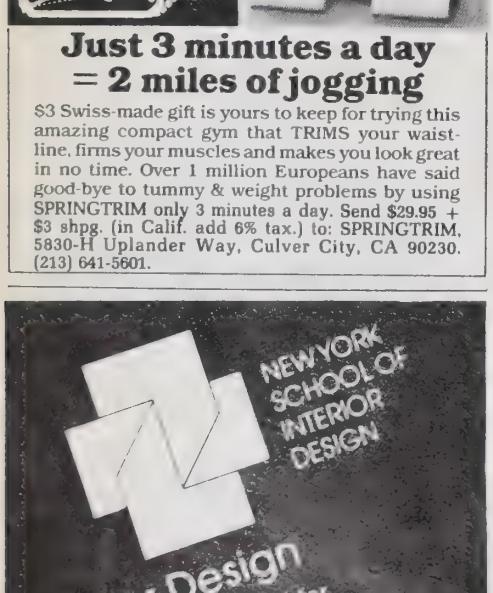
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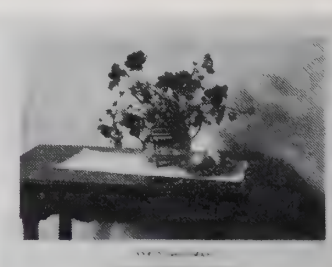
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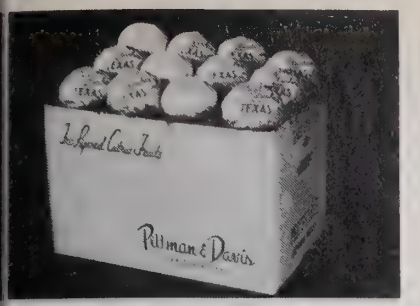
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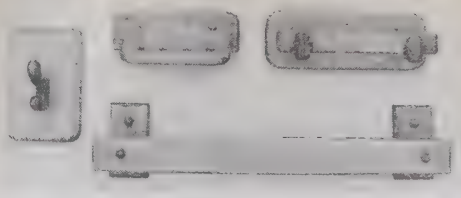
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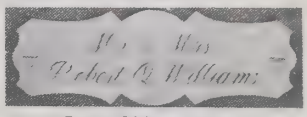


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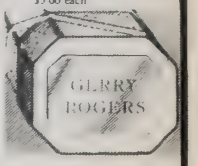
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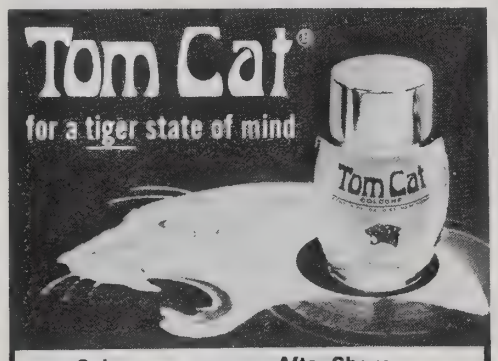
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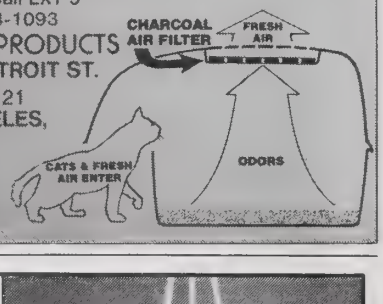
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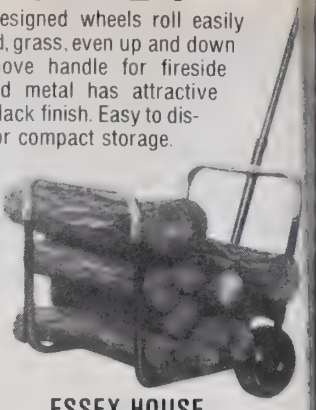
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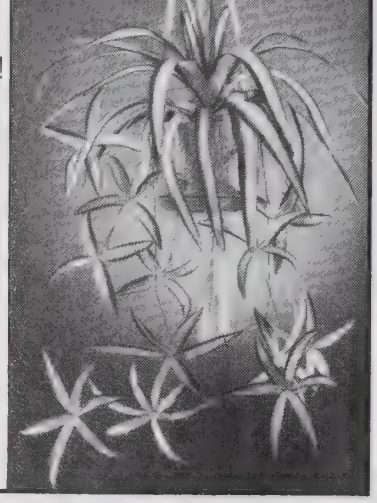
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MR. B

continued from page 157

;," the tree said.

Miss Frou often said that exact thing, t when he trusted her she would do ings like call out in cocktail lounges at it was their wedding anniversary, d the bandleader would play "Anni- rsary Waltz" and embarrass Mr. B., o would have to twirl Miss Frou, to om he was not even engaged, around e floor. But the tree (as did most ings) had a certain credibility that iss Frou lacked. So Mr. B. believed the e. All he would have to do, the tree id, was tip the doorman $100 and the an would pretend that there was noth- g strange about bringing a tree in and t of a condominium. Every day, he d the tree could have an excursion.

Mr. B. did this, and the tree was right. though the doorman looked away angely after nodding hello and good- e to Mr. B., the plan worked perfectly. Nice tree you've got there," the door- an said. And while Mr. B. took this as rcasm, the tree insisted that it was just leasantry.

So the Christmas season progressed, th Mr. B. and the tree looking at ains go under tunnels in store win- ws, Mr. B. buying bags of star-shaped okies, eating most of them, then casu- y holding what remained to the base the tree's trunk. It would disappear e way a peanut disappears in an ele- ant's trunk.

"Miss Frou," said Mr. B. one evening the telephone, "it is not like you not contact me during the holiday season. ow are you, my dear Miss Frou?"

"I have a talking Poinsettia," Miss ou said glumly.

Mr. B.'s wheels began to turn. When e tree fell asleep watching a repeat of Hollywood Squares" on Mr. B.'s Beta- ax, Mr. B. went out to a pay phone, d together he and Miss Frou concoct- a plan.

The next night, Miss Frou brought er her red Poinsettia. She had tied sh red ribbon around its green foil. r. B., after he had squirted Pierre Car- n cologne on himself, had misted his e with a plant mister, so that its green edles glistened.

It wasn't perfect: the Poinsettia uldn't stand "The Street Where You ve," and that was one of the tree's fa- rites. The tree disagreed with the insettia's right-wing politics. The tree d to teach the Poinsettia to dance, but ter, in Scrabble, the Poinsettia ex- ained patiently to the tree how points re computed.

Meanwhile, Mr. B. and Miss Frou nced. They drank Dom Perignon. ey watched Dean Martin's Christmas ecial. At midnight they adjourned to r. B.'s room—subtly danced in and osed the door—leaving the music on, d the tree and the Poinsettia stayed issfully doing a kind of box-step the Poinsettia had mastered with enthusiasm.

"What do you think?" Miss Frou whispered.

"I feel like a voyeur," Mr. B. said.

"But we're not looking," said Miss Frou.

"We're listening," Mr. B. whispered.

They heard laughter. Tinkling soup bowls. The record being changed. Then they heard a hiccough. Hiccoughs and more hiccoughs. Concerned (like the mother in *Endless Love*), Miss Frou peeked out the door.

"My plant has hiccoughs," she said.

"I must go home," the Poinsettia was saying.

"... to be embarrassed about," the tree was saying, bending over the Poinsettia.

The Poinsettia hiccoughed. Miss Frou sighed, went out into the room and made an excuse about having to get home early. The Poinsettia, blushing even redder, readily agreed.

The tree shrugged when Miss Frou and her plant had left. "I like the graceful way it dances, but that stuff it believes about Menachem Begin is way off base," the tree said.

"You have to *adjust*," Mr. B. said. "You're a talking Christmas tree. All options aren't open to you."

The tree looked glum and went back to its corner.

"I didn't mean to hurt your feelings," Mr. B. said.

"A miracle," the tree said sulkily, "and you're telling it to go for something average."

It remained sad all through Christmas. Mr. B. tried to jolly it. Dancing, the tree remained as rigid as a tree. It wouldn't yield, and it rarely spoke. It stopped singing along with records. A few needles dropped.

Mr. B. went about his life, ignoring the tree if it was going to be in such a sulk. He did his work, and he ate his Godiva chocolates, and he played with his new Star Wars toys, and he talked on the phone to Miss Frou. He watered the tree. When people visited and said it was a perfect tree, he said, "Thank you."

"Take me back where you got me," the tree said the day after Christmas. "This hasn't been the experience I expected."

So Mr. B. called Miss Frou, and together they made the trip again, and when Mr. B. found the spot where he had cut the tree, he held it to the stump and it adhered more quickly than something does when you put Crazy Glue on it.

"Goodbye," Mr. B. said.

"Goodbye," the tree said, with no inflection in its voice.

Mr. B. stood there: a miracle, and there was nothing he could do for it. Could love have saved it? Softly, he touched the green needles. Looked at what a perfect tree it was: not too tall, not too wide.

Miss Frou honked the horn. When Mr. B. got back in the car, Miss Frou sped off, and they rode in silence all the way home.

Moral: If you are driving along on December 26 and the people in the car next to you look sad, realize that it is probably post-Christmas let-down. It may also be something much more complicated. You will never know: We live in dangerous times, and people are not about to roll down their windows to discuss their feelings with strangers. And, as we all know, cars don't talk. ■

18th-CENTURY LOOK

continued from page 128

chests, gilt bronze ornaments were given the same role as the abundant precious stones worn by men and women alike.

This taste for ornamentation was visible all over: marquetry, then porcelain plaques after 1760, adorned the surfaces of furniture, while sculptured bronze enriched corners, legs, and handles. Precious objects were everywhere. Sèvres *biscuits* and vases, books bound in gold-tooled leather, and jeweled boxes were as important to a handsome room as fans were to women. Since everyone took snuff, these boxes had become an absolute necessity, and a new branch of *orfévrerie* had come into being. Some snuffboxes were painted with miniature portraits (the one that belonged to the duc de Choiseul bore an exact depiction of his own rooms); others bore jeweled ciphers—the gifts of monarchs; still others glittered with diamonds and precious stones set in rococo or neoclassical patterns. And like those boxes, jewels in changeable settings often had several uses: the same diamond could be used to adorn a man's hat as well as a woman's bodice, a shoe buckle as well as an earring. All the designs, whether they were for new hats or new carriages, new coats or new candlesticks, were published in fashion magazines full of colored engravings and descriptive notices, which were eagerly awaited all over Europe.

It was not only in palaces, however, that handsome objects could be seen. Astonishingly, even the most ordinary of objects or implements, earthenware pots or base metal table settings, were just as beautifully designed as Sèvres vases or vermeil centerpieces. A kitchen maid in her plain linen dress looked, in her way, fully as appealing as the *grande dame* in her brocade.

Then there were flowers—everywhere. Like the King, Mme de Pompadour maintained hothouses so her apartments could always be filled with the freshest, most beautiful blooms, a custom enthusiastically adopted by Marie Antoinette, whose *cabinet intérieur* was practically a bower. The jardinier table with its tin-lined cavity was invented so flowers could emerge directly from

Continued on next page



perfect doorknob, an exquisite andiron, became more relevant than politics or the arts.

It might seem as if this concern for style was doomed to vanish with the Ancien Régime. In fact, the last 10 years of the 18th century witnessed the continuation of the unified look, along with the birth of that very modern phenomenon, a taste for nostalgia.

The revival, in this case, went a little farther back than most of our current crazes. The Roman cities of Pompeii and Herculaneum had recently been dug up from the ashes, and neoclassicism swept France and Europe. From its very beginnings, the French Revolution—and its greatest painter, David—molded its politics on those of ancient Rome. Soon, France claimed to have re-established the institutions of the Roman Republic, with its consuls and tribunes; and while men never quite took up the toga, women enthusiastically adopted the Greco-Roman look. Powder, corsets, and brocades were exchanged for short, natural hair, tunics, and batiste, which was perfectly transpar-

ent and sometimes worn ov
nothing more than a flesh-c
ored body stocking that beg
at the waist and ended at mi
thigh. This new Empire sty
was the last to unite costun
and décor, and, as it wane
both moved in ever more d
vergent directions.

Today, 18th-century furn
ture is everywhere apprecia
ed and collected. Nothing, o
the other hand, could be mo
obsolete than 18th-centur
costume. Unity of style, onc
thought so necessary, is n
longer even a consideration
Jeans have become as prope
dress for an 18th-century a
for a high-tech interior. ■

A Frenchman with an America passport and education, Olivie Bernier lives in New York an makes frequent visits to France t research the 18th century. His ne book, The 18th Century Woman *edited by Jacqueline Onassis an planned in association with th Metropolitan's exhibition, will b published by Doubleday in Apr ($35). His interest in French cour life from 1770–1790 was previous ly chronicled in* Pleasure an Privilege *(Doubleday, $14.95).*

The exhibition "The Eighteenth Century Woman" was made pos sible by a grant from Merle Norman Cosmetics.

18th-CENTURY LOOK

continued from preceding page

bronze and marquetry. Flower motifs were multiplied on porcelain and fabric alike, whether the silk of Mme de Pompadour's dress or that great invention toile de Jouy, the printed wall fabric on which bucolic scenes were often linked by garlands of flowers. There were bouquets in bronze on furniture, and in silk on dresses; there were garlands carved into the boiseries and woven into the brocade hangings of Marie Antoinette's bed; and finally, rare and expensive flowers were pinned to the bodice of every stylish woman's dress, like the "very fine bouquet of white lilac and roses" that adorned one of Mlle Bertin's black velvet court dresses.

All this ornamentation may seem terribly complicated, but in fact, the harmony of proportions came first. Nothing could be more simple, more chaste, more perfect than the Petit Trianon. Pierre-Antoine Mercier, style-lounge chronicler of pre-revolutionary Paris, "When a house is finished building, nothing is done yet; one hasn't even reached a quarter of the total cost. Then come the carpenter, the upholsterer, the painter, the gilder, the sculptor, the cabinetmaker, etc. And you still need mirrors, and bells must be installed everywhere. . . . A superb bed looks like a throne, a sparkling dining-room, andirons worked as finely as jewels, a dressing table of gold and lace [are all necessary]. . . . The nation's splendor is all inside its houses."

That kind of quality naturally did not come cheap. The décor of one salon could cost as much as 300,000 livres (about a million dollars). Mme du Barry spent the equivalent of five to six million dollars on her small five-room pavilion at Louveciennes; and Mlle Bertin's creations were also expensive—about $6,000 for a court dress and $300 for a hat—so Marie Antoinette's dress bill often came close to a million dollars a year. In this society, completely fascinated by beauty and luxury, making a



Birds around the house

Your most engaging neighbors might be the ones perched just outside the window



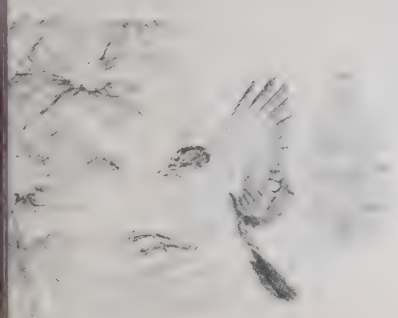
By John V. Dennis

Unlike most other wild creatures, birds permit us a glimpse of their everyday life. We see in them a mirror of ourselves. They spend their [illegible]s evading enemies, protecting themselves from weather, finding mates, [illegible]ting rivals, conducting domestic du[illegible], eating, drinking, and grooming. In [illegible]e of their busy schedules, they find [illegible]e for semifrivolous actions, like in[illegible]ling our homes. They perch quietly do[illegible] almost nothing, or sprawl out and let hot rays of the sun penetrate the skin. Like ourselves, birds show poor judgnt. They fly into windows, come [illegible]vn chimneys, and eat or drink foods [illegible]t disagree with them. Nevertheless, in same, often bumbling, way we do, [illegible]y succeed in living out the lives they [illegible]re fitted for.

Today the window bird feeder is as [illegible]ch a part of the house as the window conditioner or TV antenna. As a re[illegible]t, we have vastly more birds and a [illegible]ater variety than ever before. Even city dweller can have brightly col[illegible]d goldfinches at his window or our [illegible]atively new arrival in the East, the [illegible]use finch. In the West, hummingbirds now winter visitors. As these and [illegible]er birds become familiar with our [illegible]rds and houses, many stay on to [illegible]t—almost within arm's length.

The older a house, the more likely [illegible]t its owner will be sharing it with [illegible]ds. Birds are quick to find advantages nooks and crannies. If the house is [illegible]tly covered by vines, it will be an [illegible]n greater haven. No matter what the [illegible]e is—Virginia creeper, trumpet, clem[illegible]s, English ivy—birds will make good [illegible] of it.

When vines are partially protected by eaves and on the lee side of the house, they offer birds an almost perfect shelter from wind, rain, and winter storms. This is where I look for birds in bad weather and on cold winter nights. At the same time, I don't overlook dense evergreens such as hemlock, yew, arborvitae, red cedar, and spruce. In winter, the evergreens are the place to find most birds roosting. (If espaliered bushes are to be used against a house or stone wall, I would recommend pyracantha, yew, and *Cotoneaster horizontalis.* All three provide good nesting cover and bear fruits that are taken by birds.)



In early Colonial days, the chimney swift discovered the chimney as a perfect nest site and all but deserted the hollow trees that were its original nesting places. The only trouble with the arrangement was the human occupants of the house, who were likely to object to the untidiness and screen the top of the chimney in order to keep the birds out. Starlings huddle against chimneys on cold winter days and occasionally bathe in smoke. But most of all they seem attracted to the black depths of the chimney's interior. Descending the chimney, the starling will find only soot, blackness, and, if the damper is open, a faint light below. Continuing its descent, it may enter the house, where it will be anything but welcome.

A lady in New Jersey opened her kitchen drawer and found a very much alive starling inside. This bird had somehow worked its way up from the cellar by way of the plumbing, after having entered the house through the chimney. A common loon, looking something like Santa Claus, came down the chimney of a Maine lakeside cottage one summer. And no less than 20 starlings one fall entered a closed room by way of the stovepipe and stove. Finding birds in the house is not a common occurrence and may never be witnessed in the more tightly constructed houses of today.

In my *Complete Guide to Bird Feeding* I discussed the unfortunate habit of birds flying into window panes. The bird sees the reflection of a tree branch in the window or mistakes the window for a passageway. We can lessen such risks by making our windows less attractive to birds. There is the scarecrow method of fastening silhouettes of small hawks in flight on windowpanes, or hanging tinsel balls, ribbons, bells, and the like on the outside of the window. Normally there will be only one or two windows that are ever hit by birds.

Windows tell birds where we are. They look in at us almost as much as we look out at them. During the recent severe winter, whitethroats came to my bedroom window as soon as I was up in

Continued on next page

GARDENER'S CALENDAR

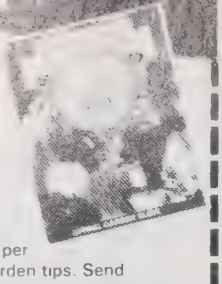


DECEMBER

As soon as frost gets into the ground, it's time to apply wintertime mulch—but keep it loose and light, so the plants you want to protect don't smother. Prune and remove over-age wood from deciduous shrubs, but leave evergreens alone until spring. If you plan to have a living Christmas tree, be sure to have a planting hole ready for it to go into. And now is the time to look for bargains in spring bulbs left unsold after the fall planting rush. Even if it means breaking through a crust of frozen ground to plant them, they'll turn in a respectable performance. Indoors, the first pots of paperwhite narcissus should be in bud and ready to bring out into the light. Don't forget that the cooler they're kept the longer they'll last. Plant fresh batches every three weeks through the winter, and do try some lily-of-the-valley pips as well—they're easy, quick, and very rewarding. **James Fanning**

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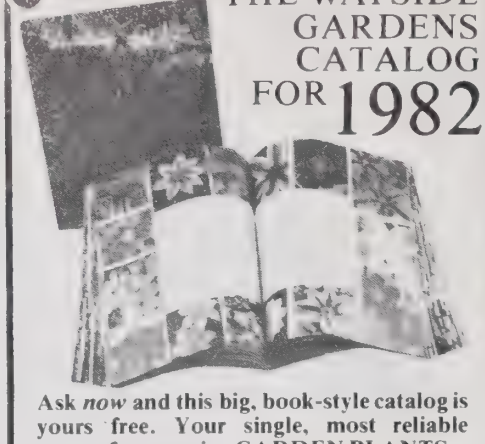
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continued from preceding page

the morning. They would flutter ag the panes, and once I was outside, would follow me until I dispensed all-important food. Earlier that s winter, flickers were coming to the dows, but for a different reason. F numbed by the first cold of winter, trapped in between the screens frames of many windows. Spiders lurked in such places.

One day a flicker came to the win where I was typing on my electric t writer. I thought nothing of the ma But when the bird repeated its visits typed, I began to suspect a reason. I read somewhere about woodpecker ing attracted to houses by the nois electrical appliances inside—mista the buzz for insects. I would advise homeowner to unplug whatever it be if a flicker, or woodpecker of anc kind, persistently attacks one partic part of the house. In most cases the is a male guarding territory—defen it from advances by a supposed rival

What happens if doors and winc are left open, giving birds ready acce the interior of the house? If unabl shoo the bird out through an open c or window, corner it and reach quickly with cupped hands and seize bird as gently as possible. We sh fold the wings back, smooth the feath and let the bird lie in a relaxed posi in our hand with our thumb and fore ger around its neck so that it can't cape. Most birds will cease strugglin held properly. If it is daylight, the should be taken outside and relea After dark, it is safest for the birc hold it in a cage until morning.

One man lured birds out of his ga by placing a ladder against the o door and baiting the rungs with foods. Sooner or later birds would fl the rungs and make their escape.

Wrens and phoebes are among most frequent visitors to screened po es and interiors of houses, but often their way out again by retracing t route. Chickadees and tufted titmice much like wrens and phoebes in t ability to remember intricate esc routes. In Britain, where birds h much easier access to houses becaus absence of screens in windows, the mice almost come and go as they ple The invaders may entirely neglect f on shelves, but in some cases they themselves to butter, cheese, biscu fish, chocolates, and sweets. They wiring, plaster, shaving cream, cand A blue titmouse disporting itself i bowl of facial powder was perhaps go too far even by British standards.

Like small children, birds seem take delight in the novelty of their surroundings. I tend to forgive th their misdemeanors, however, for reason that I benefit so much from h ing them close by. ■

ICES APPROXIMATE. State and local es additional. Asterisks (*) indicate firms t sell *only* to interior designers, depart-nt-store decorating services, or architects.

splendors of the season

68–69

ditional evergreen wreath: (bottom, left) diam. With pine cones, rose hips, sea lav-ler, and red velvet bow. $30 ppd. from mpton Greenery, Box 447, Westhampton ıch NY 11978.

ıpevine wreath decorated with real fruits: p, right) $200 and up. By Mädderlake, 'C 10021.

71 (large photo)

h-c. Irish candelabra: Of green crystal. 600 as shown. At Nesle, NYC 10022. **Sil--plated octagonal plate:** About $720 the of 12. At S. Wyler, NYC 10021.

gandy napkins: Set of 8 and 93″ round ta-cloth, about $1,260. At D. Porthault, 'C 10022. **Handmade English silverware:** e place setting in "Onslow" pattern, about 75; salt cellars, about $350 ea. At James binson, NYC 10022. **"Dom Perignon" sses:** Shown in 6½ oz., 8 oz., and 10-oz. ›acity. About $50 each. By Baccarat.

74 (small photo on left)

ree-tiered Victorian glass stand: C. 1840. out $3,500 the pair. At James Robinson, 'C 10022. **"Empire" dessert glasses:** 4-oz. ›acity, about $190 ea. By Baccarat. **Regen-style Chinese red and gold oval lacquer le:** At Newel Art Galleries, NYC 10022. **ld-rimmed plates:** About $80 each. **Gold-ted "bamboo" dessert forks and spoons:** 5-ce place setting about $60. Both at Carole ıpell, NYC 10022.

woman of taste

118–119

a Ronde" rug: 7′3″d. Gray with light own design. **"Blackboard" or "Centi-tre" rug:** 8′3″ x 7′7″. Black with white rul-markings. **"Satellite Mirror" lamp:** 29″d; ellite arm, 16″l. With luminous porthole, larging mirror with nickel-plated metal me.

ransat" chairs: Of black lacquered wood th nickel-plated hinges, black channel-ilted leather. 22 x 42½ x 31″h; seat height, ″. With adjustable headrest.

›or lamp on tripod stand: In black metal d lacquer finish with nickel-plated hinges, ıck and white cotton umbrella. 6′5″h. Um-ella, 33″d.

ble lamp: In black metal and lacquer fin-. 23″h. Black metal base, 10½″d; nickel-ıted shade, 17″d.

ıairs (by bed): Of black and white lac-ered wood. 17¼ x 19¾ x 33¾″h; seat ight 18⅛″. **Armless chairs:** Of nickel-plat-metal with tension straps in black and ıite. 16 x 17 x 32″h; seat height 18″. Also th red, blue, or yellow tension straps.

ass-topped table: On round nickel-plated se with three legs on casters with stop/g› vice. 54d x 28″h. **Wall sconce:** White frost-glass with brass base. 19″w. All showroom rniture designed for Ecart International. vailable through Furniture of the 20th Cen-ry*, NYC 10011, and at Lord & Taylor, YC 10018.

ay flannel (on bed): Of wool and nylon. ″w. From Kravet Fabrics*, NYC 10022.

N052S "Explorer" television/digital clock/radio; 6 x 11⅛ x 7¼″h. "Silver" finish with black accents. Includes earphones, sunhood and carrying handle; rechargeable battery pack optional. By Zenith.

"Starglass" fiberglass screen wire: From 24–84″w. In charcoal (shown), gray, and aqua. By Hanover Wire Cloth, Hanover PA 17331. Screen wire mounted on sliding metal

"Paneltrac": Cut to size through interior designers, drapery shops, and major department stores. By the Kirsch Company.

Drawer pulls: Of polished brass. Recast from originals designed and signed by Antoni Gaudi. About $125 each (with screws). At the Museum of Modern Art Bookstore, NYC 10019. **Norwegian afghan (on bed):** Of wool. 52 x 78″. Cream color with gray and mauve stripes. Afghan and all showroom decorating accessories at Lord & Taylor, NYC 10018.

□ wine & food

p. 141

Hand-thrown "terracotta" plates, 11–12″. About $50 each. At Mädderlake, NYC 10021. **Fingertip towels** of linen crepe. 14 x 24″. Shown with gray embroidered satin stripes; available in assorted colors; $28 each. At Pratesi, NYC 10021. **"Big Ben" glassware,** 30-oz. capacity. About $115 each. **"Haut Brion Magnum" glassware,** 28-oz. capacity. About $90 each. Both at Baccarat, NYC 10022. **"Trifid" silverware:** 5-piece place setting, about $575. **English handmade silver pieces:** Trencher salts, about $475 each. Pepper casters, about $725 each. Salt spoons, about $55 each. All at James Robinson, NYC 10022.

□ store directory

p. 136

When marked "ppd.," prices are postpaid to addresses in the continental U.S. Add sales tax where applicable.

BLOOMINGDALE's, 1000 Third Ave., New York, N.Y. 10022

COFFEA, 982 Third Ave., New York, N.Y. 10022

CRABTREE & EVELYN, 1310 Madison Ave., New York, N.Y. 10028

DEAN & DELUCA, 121 Prince St., New York, N.Y. 10012

HENRI BENDEL, 10 West 57th St., New York, N.Y. 10019

JAMES ROBINSON, 15 East 57th St., New York, N.Y. 10022

L.C.S, 1059 Third Ave., New York, N.Y. 10021

MAISON GLASS, 52 East 58th St., New York, N.Y. 10022

ST. RÉMY, 156 East 64th St., New York, N.Y. 10021

THE SILO, Upland Rd., Rt. 3, New Milford, Conn. 06776

THE SILVER PALATE, 274 Columbus Ave., New York, N.Y. 10023

Correction

In "Talks With Two Singular Women" (November) an editorial error had Joanne Woodward's first directorial effort as *Come Along With Me.* It should have been *The Lover.*

Inadvertently omitted from page 140 of November *House & Garden* was the fact that the model's makeup and hairstyling were done by Rory Bernal.

BOOK BETS

continued from page 57

Collected Stories by Frank O'Connor (Knopf, $29)—humorous, poignant, never less than captivating—the work of a master of the genre.

The Heart of a Woman (Random House, $11.95). The extraordinary Maya Angelou continues her extraordinary life story.

A Few Minutes with Andy Rooney (Atheneum, $12.95). A collection of the wry comments on the vicissitudes of daily life as offered by Rooney on TV's *60 Minutes.*

Selected Letters of Raymond Chandler (Columbia Univ. Press, $19.95). Witty, biting and sometimes bitter, always charming letters written by the master of the hard-boiled detective story, offering insight into his lifestyle and writing methods and theories.

Shaw's Music (Dodd, Mead, $150). The complete musical criticism of G.B.S.—three hefty volumes filled with peppery, informed, urbane essays.

The Making of Mankind (Dutton, $24.95) by Richard E. Leakey. The latest developments in the never-ending search for the beginnings of the human species—a continuing archaeological detective story.

Funeral Games (Pantheon, $13.95). Mary Renault concludes her trio of novels about Alexander the Great, this time concentrating on the bloody struggle for succession after his death.

Practicing History (Knopf, $16.50). Essays and speeches by Barbara W. Tuchman, Pulitzer-prize-winning historian, on the art of writing history and the opportunities this kind of writing offers.

A Knight at the Opera (Putnam, $14.95). More lively reminiscenses by Sir Rudolf Bing, former general manager of the Metropolitan Opera.

Learning a new craft

Crib Quilts and Other Small Wonders (Dutton, $29.50) by Thos. K. Woodard and Blanche Greenstein includes patterns and instructions for delightful crib quilts, gives a history of the craft, with samples both antique and modern. The "small wonders" are appliqué and pieced pictures, cushion covers, rugs, pillow shams, aprons, sewing cases.

Paint Magic (Van Nostrand Reinhold, $29.95) by Jocasta Innes offers instructions for numerous crafts using paints—japanning, antiquing, trompe l'oeil, porphyry, lacquering, and dozens more.

Margaret Boyle's Needlework Gifts for Special Occasions (Simon and Schuster, $15.95) gives instructions for a Christmas snowflake, a sampler for a baby's birth—all in all, 22 projects including ones for weddings, anniversaries, graduations.

Continued on page 1

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continued from page 189

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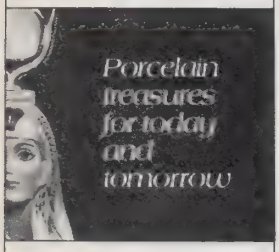
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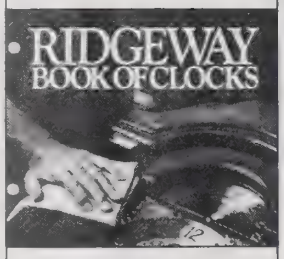
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